

VOLUME XV

JANUARY, 1930

NUMBER 1

The
Modern Language Forum

FEB 18 1943

CONTENTS

	Page
ON GETTING TOGETHER—E. Allison Peers	5
SOME INITIAL DIFFICULTIES IN WORK OF INEXPERIENCED TEACHERS OF MODERN LANGUAGES—Harold Benjamin	7
THE DIRECT METHOD IN SPANISH—C. C. Crawford	9
QUARTERLY FRENCH BOOK-LETTER—Wm. Leonard Schwartz	12
QUARTERLY GERMAN BOOK-LETTER—Edmund K. Heller	15
QUARTERLY ITALIAN BOOK-LETTER—H. H. Vaughan	17
QUARTERLY SPANISH BOOK-LETTER—S. L. Millard Rosenberg	19
CORRESPONDENCE AND COMMUNICATIONS:	
THE STANDARD OF CORRECT PRONUNCIATION OF FRENCH IN FRENCH CANADA—Carl C. Rice	21
PROJECTS IN TEACHING GERMAN—Meyer Krakowski	24
"BRICKS WITHOUT STRAW"—George B. Jackson	26
THE PAN-AMERICAN LEAGUE—Fletcher R. Wickham	27
MODERN LANGUAGE CLASSES VITALIZE WORK BY VISUAL DEVICES—Henrietta Way	27
REALIZATION OF INTERNATIONAL CORRESPONDENCE—V. Dasso	28
ASSOCIATION ACTIVITIES:	
THE ANNUAL INSTITUTE MEETINGS OF THE M. L. A. S. C. (Items from Minutes)	28
LANGUAGE AND THE INTERNATIONAL MIND—P. d'Estournelles de Constant	29
A STIMULATING SCHEDULE—William C. D. Kerr	31
THE PACIFIC COAST FEDERATION OF MODERN LANGUAGE ASSOCIATIONS: MINUTES OF THE ORGANIZING MEETING	31
PROPOSED CONSTITUTION OF THE P. C. F. M. L. A.	32
ANNOUNCEMENTS	32

PUBLISHED BY THE

**Modern Language Association of
Southern California**

1240 SOUTH MAIN STREET, LOS ANGELES

Per Year, \$1.50

Per Copy, 40 Cents

THE CENTURY MODERN LANGUAGE SERIES

KENNETH MCKENZIE, PH.D., *General Editor*

RENE BAZIN'S

La Terre Qui Meurt

Edited by OTTO F. BOND, University of Chicago. One of Bazin's outstanding novels in regionalism, a sympathetic and simply told story portraying the vital struggle of the rural districts to keep its youth from migrating to the cities. Contains bibliography, notes, vocabulary, and frontispiece. 12mo, xxiii + 203 + 60 pages.

LABICHE AND MARTIN'S

La Poudre aux Yeux

Edited by ALICE CARDON, Brearley School, New York. A modern school edition of this well-known comedy equipped with exercises based on vocabulary, forms, construction, and phrases; a list of irregular verbs; suggestions for pronunciation; and six illustrations by Jacques Souriau of Paris. 12mo, xiii + 72 + 91 pages.

PAILLERON'S

Petite Pluie

Edited by CHARLES CAMERON CLARKE, Yale University. A comedy in one act of twelve scenes, replete with amusing and unexpected situations. It is a fine example of the penetrating and satirical quality of the author's art. Supplemented by notes, questions, and vocabulary. 12mo, ix + 69 + 36 pages.

HONORE DE BALZAC'S

Le Colonel Chabert

Edited by JOSEPH S. GALLAND, Northwestern University. An excellent example of Balzac's work for second or third year of French with introduction, notes, and vocabulary. The story is about the unsuccessful efforts of rehabilitation of *Le Colonel* who returns from war twenty years after having been officially reported killed. 12mo, xvii + 88 + 86 pages.

353 Fourth Avenue
New York

THE CENTURY CO. 2126 Prairie Avenue
Chicago



M

Vol

A
asked
ERN
com
and
glad
read
be a
trod
next
any
down

T
such
between
it w
labo
both
pupil
it. I
fully
lone
field
FOR
break
Span
ping
Itali
no s
beco
less
spec

B
make
perh
mak
little
It p

* 1
Spain
ing t
para

Pr
and
Myst
"Roy
Amo
Found
and

MODERN LANGUAGE FORUM

Formerly MODERN LANGUAGE BULLETIN, Established 1915

Volume XV

JANUARY, 1930

Number 1

ON GETTING TOGETHER

E. ALLISON PEERS, *University of Liverpool**

I.

A few days before Christmas, the Editor asked me to write a brief article for the MODERN LANGUAGE FORUM, a journal which comes so regularly to my desk in Liverpool, and is so much appreciated there, that I was glad to take the opportunity of greeting its readers. I was told that the article need not be a learned one, but might serve as an introduction to my visit to Southern California next summer. Hence I have thrown aside any idea of formality and propose to set down a few unpretentious ideas on co-operation between teachers of modern languages.

The MODERN LANGUAGE FORUM is itself such an excellent illustration of co-operation between teachers of different languages that it would be rather an impertinence for me to labour the advantages of such co-operation, both to teachers, and, indirectly, to their pupils. I believe we cannot have too much of it. In an age of specialization, we are painfully apt to grow narrow if we plough our lonely furrow without even glancing at the fields of others. Such co-operation as the FORUM provides is an excellent test of breadth. On the day when I read only the Spanish book-letter, and find myself skipping the letters on French, German and Italian,—on that day, which at present shows no sign of arriving, I shall know that I am becoming too much a specialist and therefore less fitted to teach the language in which I specialize.

But co-operation does more than that. It makes friendships, and scatters enmities—or perhaps it would be truer to say that it makes the enmities look undistinguished little things by the side of the friendships. It provides one with all kinds of opportuni-

ties of giving and getting help. It throws all kinds of sidelights on one's own special subject. And, most of all, it creates possibilities which cannot exist when it is not there.

Some twelve years ago (if I may illustrate this last point) I was instrumental, with the persistency of the late Sir Sidney Lee, in founding the Modern Humanities Research Association, an international body designed to unite modern language research students in all countries, which has reached the respectable total of close upon a thousand members, all of whom are graduates regularly engaged in advanced study. We were a group of a dozen seated around a table in one of the Cambridge colleges when we founded that Association in 1918. We thought of it as a small society not destined to pass outside our own country, having no idea that within a few months it would have members in the five continents. We had certainly no conception of what its possibilities were. Within three years we were suddenly enlightened on this last point. It came to the ears of our committee that the MODERN LANGUAGE REVIEW, an old established learned journal with a creditable history, was in such financial straits that it would be compelled to cease publication were help not quickly forthcoming. If our co-operative Association had not existed, that help would almost certainly not have been given. As it was, we were here at hand, the MODERN LANGUAGE REVIEW became our property, and today it has a circulation and an influence greater than they have ever been before.

What is true about co-operation between teachers of different languages is no less true in relation to teachers of the same language. Further, it is even more of a duty, and can hardly be too much insisted upon. Fortunately it is not neglected—at any rate in America. Your linguistic associations are strong, healthy and doing work which other countries may envy. But could we teachers do more in the direction of getting together in our British-American relations? That is one of the questions which I have come to America to ask, and probably to answer.

* Professor Peers, who occupies the chair of Spanish at the University of Liverpool, is spending the academic year 1929-30 as Professor of Comparative Literature at Columbia University.

Professor Peers is the author of numerous books and monographs, chief among which are: "Spanish Mysticism," "Rivas and Romanticism in Spain," "Royal Seville," "Ramon Lull,—A Biography." Among his many other activities are those of Founder and Editor of "Bulletin of Spanish Studies" and Director of the Summer School of Spanish at Santander.—Editor's note.

II.

Although the question is one which relates to all modern languages, I must consider it chiefly in reference to Spanish, where I know the conditions best. During this academic age, and I have gone from one University to another, and have furthermore been given opportunities of visiting typical High Schools and discussing their peculiar problems, I have felt increasingly how much we can learn in England from the experience of America. It would probably be no less interesting and instructive for a modern language teacher of Southern California to spend a few days in the classrooms of, let us say, one of our great Direct Method Schools, such as the Whitgift School, Croydon, or the Perse School, Cambridge, or in one of the large part-time adult schools in London, such as the Regent Street Polytechnic. Our problems and yours are the same at bottom, and we can each learn from the others attempts to solve them. The principal difficulty is distance.

One way in which this can be overcome is by the printed page, and, in particular, by the modern language journal, which can admit free discussion as no book ever can. In the *BULLETIN OF SPANISH STUDIES*, our Liverpool review, we have been attempting to promote British-American co-operation in a number of ways. We try, for instance, to provide outlets for discussion by articles on "Problems in the Teaching of Spanish," each written on a particular problem by a particular type of teacher. We are able to devote much space to happenings in Spain, and thus to furnish, not only a quarterly chronicle, but a permanent record of events there. Articles by British and by American writers, reviews of British and American books all help toward the same goal. As our means increase, so the good we can do will increase, and I hope that many supporters will be found in Southern California. The subscription price is \$2.50 and should be sent to the University of Liverpool.

But, great as the distance is, there are

those who surmount it, and find themselves, from time to time, in England. And there, if they know it, they are within easy reach of modern language activities of all kinds in which their participation is welcome. The Perse School, at Cambridge, little more than an hour's run from London, opens its doors to teachers who desire to visit it to an extent that I suppose few schools in the world do. In London itself there is the Institut Français, with its fine and almost continuous courses of lectures, the English Goethe Society, where the elect meet for high converse, yet welcome visitors freely; the Anglo-Spanish Society, with its palatial club, the visible centre of Spanish culture in Great Britain; the British-Italian League, the Modern Language Association; the English Association; and many more centres of which time would fail me to tell.

Many of my readers will know by experience of these means of co-operation, but many more, unlikely to be able to profit by them, will ask if there are no other ways in which we can get together as modern language teachers with similar aims. I will answer that at least there ought to be, and that for that reason we must endeavor to make some. For students of Spanish, we are trying at Liverpool to create a new one, by turning our vacation course at Santander into a British-American Summer School at which American teachers, when they go to Spain may refresh their Spanish in company with British teachers, and in doing so exchange opinions and experiences. It is premature as yet to write of this, for July 1931 is the earliest date at which it can be inaugurated. Yet I refer to it in conclusion as a sign that we in England, realizing how much we can learn from our colleagues seven thousand miles away, are doing our utmost to get into touch with them. I should like to think that one result of my forthcoming visit to Los Angeles might be the development of such connections as we already have and the creation of new ones.

SOME INITIAL DIFFICULTIES IN WORK OF INEXPERIENCED TEACHERS OF MODERN LANGUAGES

HAROLD BENJAMIN, *Stanford University*

THOSE who are charged with the supervision of student-teachers recognize the necessity of periodically examining the problems which beginners find most difficult to solve. Which of these problems appear to be closely connected with the subject taught? What solutions come most readily through the mere acquisition of added experience? What difficulties can be forestalled in the preliminary period of training?

The present report describes certain difficulties encountered by student-teachers of modern foreign languages. It is based on a summary of criticisms of fifty teachers of French, Spanish, and German, selected at random from the writer's files.¹ No pretense is made that such a summary is anything more than a synthesis of personal opinion, but it does have the advantage of being opinion recorded at the time difficulties were observed.

The weaknesses in the work of these student-teachers may be classified as follows:

- I. Errors in matters of routine management
- II. Poor discipline
- III. Unskillful presentation
- IV. Incomplete mastery of the subject

This classification allows a considerable amount of overlapping as, for example, in the case of poor discipline which is caused primarily by the teacher's incomplete mastery of the subject. It will serve, however, to indicate the type of situations which give beginning teachers trouble.

Inexperienced teachers commonly have difficulty in handling routine matters in the class room, and modern language teachers are no exception in this regard. Skill in the mechanics of instruction seems to be, more than other teaching skills, a result of experience. It is one which has to be acquired without much help from preliminary training courses. The period of prac-

tice teaching ideally gives the student his most effective instruction in this respect, and his class supervisor is of course his best teacher here as elsewhere.

Routine difficulties were noted in all cases in the group observed. In this respect, beginning teachers of modern languages appear to be very much like beginning teachers in other subjects.

In matters of disciplinary control, the teachers in the modern language group had fewer difficulties than teachers in other groups. In less than one fourth of the cases was there any criticism of poor discipline? This situation may be the result of a number of factors. Several supervisors in charge of a number of these student-teachers almost invariably have a high type of morale in their own classes. Traits of the student-teacher which might lead to poor discipline in other situations would have no apparent ill effects on pupils who had acquired from the supervising teacher a strong respect for serious work and an attitude of co-operation.

Another possible reason for good social attitudes in the modern language group may lie in the subject matter itself. Compared with work in certain other high school subjects, the material presented in modern language classes is definite and exact, and the outcomes are more easily measured. The pupil has a better chance to see where he is going. The definiteness is an obvious advantage in securing a good social attitude. It is shown, for example, in the interest which high school boys and girls take in foreign language drill as presented under modern conditions. The familiar adult assumption that children dislike drill is contradicted by the experiences of teachers who testify that their pupils like drill when (a) it is sufficiently varied and vivacious and when (b) it leads to something definite.

That lack of social control in the class room which seems to arise from unfortunate personality characteristics of the teacher or of individual pupils is the same in modern language instruction as in the teaching

¹ Twenty-five French teachers, twenty-one Spanish teachers and four German teachers.

of other subjects. In the group upon which this report is based no beginner was observed whose personality appeared to be such that he could not become an excellent teacher. Many characteristics which are liabilities in this highly specialized social task can be toned down or accentuated to the point where they become decided assets. Tendencies which make for irritability can be reduced to a firm, pleasant aggressiveness. Timidity can be changed to a dignified, sensitive friendliness. Arrogance can be resolved into self-confidence. That such desirable changes are not more often made is in part due to the regrettable fact that the teacher has never had his attention called to the desirability of the change, and he has never learned how to begin making it.

To discuss disciplinary difficulties which appear to result primarily from personality traits of individual pupils would take us far afield into a consideration of mal-adjusted children. Such cases are not different in the modern language class from those elsewhere, except as they are affected by interest in the subject matter itself and the methods by which it is presented.

Difficulties connected with methods of presentation may be placed in two main classes: (a) those occurring in the development of principles or in the explanation of concepts already presented, and (b) those occurring in drill procedures.

Many errors in explanation and development seem to come from a lack of diagnosis. The teacher does not know how well the class and particular members of the class have learned a unit of work, and so he over-explains or under-explains,—commonly the latter in the case of beginning teachers. Even when he has diagnosed the weaknesses of his class accurately, he is sometimes further handicapped by an inability to say what he means simply and briefly. Although this particular error is often associated with an incomplete mastery of subject matter, it occurs occasionally also as primarily a shortcoming in oral composition. In the inexperienced group already referred to, both these errors were conspicuous. They are as noticeable in modern language work as in the teaching of mathematics, and for much the same reasons.

As might be expected, many errors were noted in the conduct of drill. The inexperienced teacher of modern languages has

a more difficult task here than has certain of his associates in other subjects. He fails first of all, perhaps, in selecting drill exercises. Because he has not tested the class carefully enough to find what kind and amount of practice is necessary, he does not meet the drill needs of his pupils.

He often fails, moreover, to set up a definite goal for his drill. The experienced teacher has learned to do this, in many instances, more or less unconsciously. The student-teacher can be trained in this and other tasks related to the proper management of drill, in such a way that his period of trial-and-error is materially shortened. He can be taught the most effective means of discovering pupil difficulties, he can be given an acquaintance with a large number of drill procedures so that he can vary his practice periods sufficiently, and he can acquire in his apprenticeship the requisite sureness and quickness in conducting the drill itself.

In respect to mastery of his subject, the inexperienced teacher of modern languages is at a disadvantage when compared with his associates in other fields. In mathematics, history, English, and science, the beginning teacher more often has a knowledge of his subject fairly comparable to that possessed by his experienced colleague. In modern languages, the student has not had sufficient time to acquire a thorough command of his medium. He does not speak the language with a degree of fluency that is desirable. In the group of fifty teachers whose records were studied for this report, not more than ten or twelve could be classed as having an ability to use the language in a complete manner, and these were persons who, for the most part, had been given some type of special training.

This condition is not chargeable to any defect in training; it is rather merely a result of the greater difficulty of acquiring the tools of this particular trade. The inexperienced language teacher meets his outstanding problem at this point. Under our present system in the United States, he must make special effort after he enters upon teaching, to repair the deficiencies in his subject matter preparation. The instructional load and compensation of young teachers of modern languages should be adjusted to meet this condition.

T
been
sider
mula
GUAD
in a
and
high
Miss
Was
Beach
mad
thes
nia.
we p
of o
be h

scienc
mar
troll
one
group
end
the
meth
char

So
men
The
stud
to b
intel
mon
prop
was
ing
foun
twee
ing the
T
both
R
ava
clu
Mod
For

*
the
Tech

THE DIRECT METHOD IN SPANISH

C. C. CRAWFORD, *University of Southern California**

THE relative merits of the direct method and the grammar-translation method in the teaching of modern languages have been debated for a number of years, and considerable experimental data have been accumulated. The readers of the MODERN LANGUAGE FORUM, however, should be interested in additional information on this question, and for that reason we are presenting the high points in a study which was made by Miss Dorothy Payne, a teacher in the George Washington Junior High School of Long Beach, California. This investigation was made as the basis for Miss Payne's master's thesis at the University of Southern California. Following the summary of her study, we present certain conclusions or convictions of our own, for which Miss Payne is not to be held accountable.

I. THE INVESTIGATION

The problem was to compare the efficiency of the direct method and the grammar-translation method by means of a controlled experiment with two equal groups, one group taught by each method, and both groups measured at the beginning and the end of the experiment by means of exactly the same tests in order to determine which method had produced the greatest amount of change or progress.

Seventy students were used in the experiment, thirty-five students in each group. These were carefully paired, student for student, so that the two groups were known to be equal in age, sex, reading ability, and intelligence. Both groups averaged 171 months' chronological age, and 114 I. Q. The proportion of boys and girls in each group was the same. The Thorndike-McCall reading scale was also applied, and there was found to be only one point difference between the averages of the two groups in reading ability, the scores being 209 and 210 for the two groups, respectively.

The same teacher, Miss Payne, taught both groups throughout the experiment.

Results were measured in terms of the available standardized tests in Spanish, including Forms A and B of the Stanford Modern Language Series for Spanish, and Forms A and B of the Columbia Research

Bureau Spanish Test. These tests were made up of several distinct types, testing separately the elements of pronunciation, vocabulary, comprehension, and grammar. The Form A tests were given at the beginning and the Form B tests at the end, in order to get an accurate measure of the amount of progress made during the period of instruction.

For brevity the raw scores for the groups on the various tests are omitted from this article, and only the most essential data from each table are included. Careful statistical computations have been made regarding the reliability of the results, however, by computing the standard deviations of the scores, the standard deviations of the means, the standard deviations of the differences, the experimental co-efficients, and finally the statistical probabilities that the differences found are high enough to be significant, and that they are not due to chance. The last column in Table I gives the net results of these computations, but it has not been thought best to burden this brief article by a detailed recital of the technicalities of the statistical work.

An examination of Table I reveals that the differences are favorable to the direct method in all the phases of Spanish work except the grammar phase. Pronunciation was measured only by the Stanford test; and vocabulary, comprehension and grammar were each measured by two different tests. The statistical checks on reliability represented in the last column show that the differences are large enough in each case to warrant our putting faith in the direct method as being superior under conditions prevailing in this experiment as regards pronunciation and vocabulary. The Stanford and the Columbia tests are somewhat disagreed regarding the matter of reading comprehension, the Stanford test showing overwhelming odds in favor of the direct method and the Columbia test showing only a small difference in its favor. The fact that both tests revealed negative results in regard to grammar is of interest and suggests that the direct method as employed in this experiment may really be weak in the development of grammatical knowledge. It should be noted, however, that the statistical chances are only 11 to 1 and 38 to 1, respectively,

* Dr. Crawford is Professor of Education and is the author of "The Technique of Study," and "The Technique of Research in Education."

whereas the statistician ordinarily asks that chances be 369 to 1 before he thinks of the evidence as "practical certainty." We are obliged to conclude that there is a probable, but not necessarily a proven, superiority of the grammar-translation method over the direct method as regards results in the line of grammatical ability.

The odds are so high that we can speak with certainty regarding pronunciation, vocabulary, and comprehension as being favored more by the direct method than by the grammar-translation method. We are, however, in some doubt about which method teaches grammar better, with the odds favoring the grammar-translation method.

II. FACTORS IN FAVOR OF THE DIRECT METHOD

So far we have presented facts as they have been revealed by objective data from the experiment. These facts have tended to favor the direct method, but some readers may wish to have an interpretation or an explanation of the reasons why the direct method shows superior results. Without attempting at all to be dogmatic or final, we may suggest the following as possible explanations for the differences that have been found to exist:

(1) *The direct method is more interesting from the standpoint of the pupil.* Direct-method work with the emphasis on actual use of the language as contrasted with studying about it and analyzing it, is likely to have a more fundamental appeal to the pupil and to produce more of the feeling of accomplishing results. After two or three lessons involving very simple vocabulary the student has the feeling that he "can already speak Spanish," and therefore has more will to apply himself because he feels that there is hope of success.

(2) *It permits a more happy and enjoyable type of classroom work.* A number of observations in foreign language classrooms reveal that the direct-method classes are more cheerful, more human, more natural, more relaxed and give more evidence of the joy of living than do classes engaged in the more formal type of work which emphasizes grammar and translation. It is possible to make a direct-method class something of a game and at the same time cause it to be definitely educative.

(3) *It involves more of the habit-formation element, as contrasted with the element*

of mere knowledge. The study of grammar and of translation puts more emphasis on memorizing and thinking, whereas the direct-method type of work puts emphasis on habit-formation, or the development of actual skill. Since the functioning of a foreign language takes place almost wholly in habit situations, the habit type of learning would naturally be a better preparation for it.

(4) *It is more like the situation in which it is to be used.* The fundamental educational principle of learning in the way you are to use your education is very well exemplified by the direct method. Whether the results of Spanish instruction are expected to lie in the realm of reading, speaking, writing, or listening, the direct method is much more nearly a duplicate of the situation where the knowledge is to function than is the grammar-translation method.

(5) *It eliminates an extra mental process, thus making for economy in the learning.* The direct method is so named because it eliminates the back-and-forth associations between English and the foreign language and encourages the student to think in the foreign language in the first place. Thus the pupil goes immediately from the foreign word to the perception or understanding, instead of going first to the equivalent English word and then to the understanding. The total mental labor is thus reduced very considerably.

(6) *It is a whole method rather than a part method.* Studies in the psychology of learning have emphasized the importance of learning as a whole instead of learning by parts. The advantage lies in the fact that there is difficulty in making the parts stick together after they have been learned by the part method. A student who studies his verbs, nouns, pronouns, adjectives, adverbs, etc., may master each one separately and still find difficulty in using them in connected sentences without great effort, just as a person who has learned to do each of the operations of driving a car, separately, may still find himself unable to drive a car.

(7) *It eliminates self-consciousness in the use of the language.* Psychologists tell us that as a rule it is preferable to learn by putting attention upon the result sought rather than on the process by which it is sought. An extreme emphasis on the grammar method of learning a language would certainly be classed as devoting attention to

the process rather than the result. It is likely to produce a state of self-consciousness in which the student becomes embarrassed by the multitude of things to be taken care of, whereas the direct method keeps these elements very much in the background. This point may be illustrated by the little rhyme about the centipede. It goes as follows:

The centipede was happy quite
Until the toad for fun
Said, "Pray which leg comes after which?"
Which wrought her soul to such a pitch
She lay distracted in the ditch
Considering how to run.

(8) *It affords a good preparation for listening or for understanding the spoken language.* Language students commonly report that even after they have learned to speak the language a little they cannot understand it when it is spoken by the natives of the foreign country. The complaint is almost invariably that the foreigner speaks too rapidly to be understood. Emphasis on the direct method, involving oral work as it does, eliminates much of this difficulty.

(9) *It paves the way for reading because it cultivates ability to interpret sentences in the Spanish order rather than in the English order.* Emphasis on the direct method trains students not to skip around in the sentence nor to re-arrange the words in the order corresponding to what they would have been in English. The students of the grammar-translation type of course, on the

other hand, spend more time seeking for English-Spanish parallels, and naturally form the habit of re-arranging sentences into English sequence in order to bring out those parallels more effectively. Thus they are permanently handicapped as regards ability to read consecutively and rapidly.

(10) *The actual use of the language paves the way for an understanding of grammatical rules and principles.* In the direct method, grammar is learned inductively. Rules and principles of grammar are evolved out of actual cases rather than being stated or learned as such before the cases are met with. The result is that when the principles are learned there is a background of experience upon which to base them. This explains why in the experiment reported earlier in this article, the results in grammar are almost as good in the direct-method classes as in the classes which center the major attention upon grammar itself. In other words, even though the direct-method class did not study grammar directly, nor give it the main emphasis, but rather concentrated upon actual use of the language, the students learned quite a bit of grammar. It is entirely possible, in teaching by the direct method, actually to develop better mastery of grammar than students usually get in the grammar-translation type of course. The reason for this is that because the direct-method approach is inductive in nature it is more in harmony with the laws of learning than is the grammar-translation method of approach.

TABLE I. SUMMARY OF EXPERIMENTS COMPARING DIRECT METHOD WITH GRAMMAR-TRANSLATION METHOD

Ability Measured	Test Used	Average Test Scores		Difference Favoring Direct Method	Chances That Difference Is Significant*
		Direct Method	Grammar-Translation Method		
Pronunciation	Stanford	24.8	21.8	3.0	930:1
Vocabulary	Stanford	16.6	13.0	3.6	369:1
Vocabulary	Columbia	20.3	15.4	4.9	2350:1
Comprehension	Stanford	12.7	8.8	3.9	6700:1
Comprehension	Columbia	18.7	16.5	2.2	4:1
Grammar	Stanford	11.5	13.4	-1.9	11:1
Grammar	Columbia	11.6	14.4	-2.8	38:1

* According to table in McCall's "How to Experiment in Education," P. 155.

QUARTERLY FRENCH BOOK-LETTER

WILLIAM LEONARD SCHWARTZ, *Stanford University*

THE Goncourt Academy has just elected Roland Dorgelès to the chair of the late Courteline. All the discussion provoked by the translations of the books of Remarque and the other German combattants has been distinctly favorable to the author of *les Croix de bois* and *le Cabaret de la belle femme*. His *Saint-Magloire* depicts the misadventures of an apostle in modern society, and is inferior to *Partir*, a tale of an opera troupe on a tour to Saigon, most of the action being situated in Marseilles and on the east-bound mail-boat The Rothschilds' Théâtre Pigalle, equipped with all the most recent stage machinery was described not long ago in the magazines. Sacha Guitry opened the new house with a pageant entitled *Histoires de France*, which has been generally criticized A concerted attack upon Émile Fabre, the administrator of the Théâtre Français, in favor of Jacques Copeau, seems to have failed All the serious magazines, at the opening of the theatrical season, published criticisms of the talkies, the "naisserie" of the plots being especially emphasized The passing of the vogue for "vies romancées" is indicated by the cancellation of certain contracts with authors who could not finish their manuscripts by the end of this year Sample copies of the new fortnightly, *La Quinzaine Critique des livres et des revues* may be obtained from the publishers, *la Maison du livre*, 4 rue Félibien The Goncourt prize goes to Marcel Arland for *l'Ordre* (3 vols. N. R. F.), the *prix Femina* to Bernanos, for *la Joie* (Plon).

Admirers of Anatole France will enjoy the 65 illustrations in P. Calmettes' *la Grande Passion d'Anatole France* (Seheur, 40 fr.), because they show all the aspects of la villa Saïd and la Béchellerie in which he passed the last years of his life. Calmettes is the nephew of the Charavays, France's oldest friends, and for him "la grande passion" of the writer was the collection of antiques. What is told of his life is related with most satisfying precision, the trip to Buenos Ayres in a version illustrated with snapshots that overturns Brousseau's account, France's bath-tub, always full of books, his *Lettre à Hervé* which brought

excommunication upon him after September 1914, etc.

M. Philippe Soupault has been kind enough to send a review-copy of Jean Larnac's *Histoire de la littérature féminine en France* (Éditions Kra, 20 fr.). This is a real history, with an index, going from the origins to the contemporary period, where Larnac stops for a general view of the situation "sans même séparer la poésie du roman tant ils se confondent dans le même déploiement de lyrisme." A brief sequel then follows to define the limits of feminine genius, the author's attempt to answer this question from his preface: "Est-il vrai que la femme crée l'œuvre d'art uniquement faute de pouvoir créer l'œuvre d'amour?"

The Literary Works of Count de Gobineau (Champion, 40 fr.) is a substantial monograph which we owe to the critical powers of Prof. A. H. Rowbotham (now back in the French department at Berkeley). This study of the author of *la Renaissance* emphasizes the Gallic roots of his genius, points out the fallacies of his aristocratic theories of race, and dwells upon the literary qualities of his novels and tales, a fit tribute to a writer whose works are being continually republished.

The new Hachette *Guide bleu* for Paris (35 fr.) is a radical recasting of this useful reference book. By omitting the traditional dictionary of street names, by condensation in the list of hotels and elsewhere, room has been found to list by street numbers all the curiosities of Paris that may strike the eye—even the largest garages. In this new edition one notes, too, all the directions for motor tourists in the city and its environs. E. Pilon's *l'Île de France* (B. Arthaud, 20 fr.), with its 261 heliogravures will be found helpful to illustrate references in books dealing, like Vigny's *Servitude*, with this region. Good illustrations will be found here of the *salon de l'œil de bœuf*, the *donjon de Vincennes*, Fontainebleau and excellent descriptions of the whole region from La Roche-Guyon to Vaux-le-Vicomte or Chartres. There is also unusual beauty in the plates of Raymond Eschollier's *Paris* (Éditions Alpina, about 60 fr.), and the letterpress by the keeper of the Musée

Victor Hugo is lively and critical. I should also mention here Professor Guérard's *l'Avenir de Paris* (Payot, 25 fr.), which will be found quite entertaining except for some of the special problems such as the central markets and the "Paris-port de mer" project. The *Vieux Paris* of F. Andigné (G. Crès, 45 fr. illustrated), was rather a disappointment because incomplete.

A Balzac Bibliography, by W. H. Royce (University of Chicago, \$5.00) unfortunately receives tardy notice here. This volume is distinguished by matchless accuracy in its references and unparalleled breadth of scope, including balzaciana in all the principal languages of Europe, providing a guide for the curious and a guard for the investigator who wishes to be sure of the freshness of his topics. Mr. Royce, an expert in the book market, has here laid the corner-stone for the Balzac project of the University of Chicago, and settles points of departure for all future work on Balzac.

Those who are also interested in the technique of language instruction developed in Chicago will be pleased to learn that this method has now been worked out at the high school level, the available tools of instruction being Helen M. Eddy's *Beginning French* and *French Workbook*. I am particularly impressed by these special drills, designed to forestall pupils' errors and to minimize the rehashing of vicious mistakes. The first companion reader for these books is *les Drôles Aventures de Renard*, by Pasarelli and Pezard, tales of proved attractiveness to the young, presented in a text that combines great simplicity of syntax with quite a dose of zoological terms.

Few series of literary handbooks grow better and better, but this is perfectly true of *Les Grand Événements littéraires* (E. Malfière, 9 fr. each), since a full index has been added in the case of the new issues. It is hard to say whether teachers will find Georges Beaume's *Les Lettres de mon moulin d'Alphonse Daudet* more useful than H. d'Almérias' *Alexandre Dumas et les trois mousquetaires* or E. Benoit-Lévy's *Les Misérables de Victor Hugo*. No textbook introduction gives one-fifth of the information about Daudet that is contained in Beaume's book, and next all that needs be said about the Mousquetaires is presented in 135 pages, beginning with the true d'Artagnan and the memoirs worked up by

Gatien de Courtiz. M. Benoit-Lévy has benefitted by Gustave Simon's publication of Hugo's earlier draft of his story called "*les Misères*," and has taken special pains to indicate the realities underlying the story and its characters: Mgr. Myriel, Jean Valjean, Fantine, Marius and Cosette. Philippe Van Tieghem's *La Nouvelle Héloïse de Rousseau* refuses to this story as great an influence upon later fiction as has been supposed. For the lover of literature, I mention the latest numbers received, René Bray's *Les Fables de La Fontaine* and Raymond Clauzel's *Sagesse et Paul Verlaine*, books whose publication did not constitute a literary event but whose subsequent success is here outlined with fidelity.

A similar series, *les Chefs-d'Œuvre de la littérature expliqués* (Mellottée, 15 fr.), devotes more space to the criticism of the texts themselves, although also rich in the elements of literary history. René Doumic's *Le Misanthrope de Molière* was followed by *Le Cid de Corneille*, explained by Gustave Reynier (now professor emeritus). Americans will especially welcome *Pêcheur d'Islande de Pierre Loti*, from the pen of Louis Barthou, who has had access to Loti's manuscripts. Once again let me say that no school edition of this story gives even a small portion of the information here presented—how Loti refused to apply for a transfer to Iceland lest he should seem to shun the expedition to Indo-China—how he described the North Seas from impressions of the Norwegian coast and Cape Horn, and above all, the fact that his heroine, Gaud, evokes one of the great passions of Loti's existence, his love for a Paimpolaise who twice refused his offers of marriage in 1882 and 1884.

Daniel Mornet's *Histoire de la Clarté française* (Payot, 30 fr.) is an intriguing volume, though not light reading. It shows chronologically the part played by school rhetorical exercises, the rules of critics, etc., in the development of clarity, as well as the reaction of the reading public and the authors against such principles of style and composition. In these pages Professor Mornet reviews French literature from the Renaissance to our own day. To illustrate his point of view, I quote his last sentence: "Notre enseignement a gagné tout ce qu'il pouvait au jeu de la netteté et de la clarté;

il lui reste à risquer davantage à celui de la vie."

Carrefour de Visages (Nouvelle Société d'Édition, 12 fr.), is an enigmatical title under which F. Ribadeau Dumas publishes unique biographical and critical sketches of 33 writers who were, let us say, prominent contributors to the magazines in 1929. They are all portrayed in full-page line cuts, and are grouped as *Princes, Fauves, Délicats, Poètes, Indépendantes* and *Voyageurs*. A kindred book of less ephemeral nature is the *Initiation à la littérature d'aujourd'hui* by Émile Bouvier (Renaissance du livre, 12 fr.). Two-thirds of this book are excellent, I, *Le Triomphe du symbolisme* (1857-1900) and II, *Une Crise de croissance: Dada* (1900-1927). Bouvier's answers to the question: III, *Qu'est-ce qu'une œuvre "moderne"?* are less satisfactory, but though weak on history, he has pretty well achieved his end, to show that "tout ce qui se dit moderne n'est pas inférieur, que tout ce qui nous déconcerte n'est pas sans valeur et que l'incohérence elle-même a, en littérature, quelque raison d'être." Readings to accompany this volume will be found in Édouard Maynial's *Anthologie des Poètes du XIXe siècle* (Hachette, boards, 15 fr.), which covers French poetry from 1820 to 1920, fully annotated.

La Vie de Molière, by that vigorous thinker, the critic Ramon Fernandez (Nouvelle Revue française, 12 fr.), is a careful digest of all that is known about Molière, fused with a fresh interpretation of his writings. Thus Fernandez notes that the *Précieuses ridicules* when first performed could pass at the same time for a realistic picture of the provincial bluestockings or as a caricature of the *Précieuses* in Paris.

The first volume of a seven volume *Bibliographie des auteurs modernes de la langue française* (1801-1927), due to the industry of Joseph Place and my friend the essayist Hector Talvart was published last June by les Horizons de France (150 fr.). Twenty years have passed since the appearance of Thieme's work, while on the other hand, this new bibliography has a wider scope which makes it indispensable now. This volume begins with the name of Michel Abadie (1866-1922) and goes as far as the title *Une Destinée*, the second part of Louis Bertrand's *Nouvelle éducation sentimentale*,

published in 1928. Where else can one find the bibliography of such writers as Roger Allard, Henri d'Alméras, Alex. Anroux, Aurel, J. Bainville, Arvède Barine, Gerard Bauér, René Benjamin, Henri Béraud, Georges Bernanos or Jules Bertaut?

L'abbé Prevost's *Histoire du Chevalier des Grieux et de Manon Lescaut*, carefully edited by Professor Harry Kurz and published by the Oxford University Press has already been adopted for reading at Stanford. High school teachers should make a point of buying this book for their school libraries, in order that those who go to hear *Manon* may have had the opportunity to read the story in French. To post oneself on the author, his rôle and times, reference should be made to the comprehensive *Études critiques sur Manon Lescaut*, by Paul Hazard and his American students (University of Chicago, boards, \$2.00), a fine piece of research which includes a valuable critical bibliography.

Teachers who find difficulty in ordering French books from abroad will be pleased with the French series added to Scribner's Modern Students' Library (cloth, \$1.00). I have just received Morris Bishop's edition of Voltaire's *Candide and Other Philosophical Tales*. The *Précieuses, Tartuffe* and *Misenthrope*, edited by Dr. Nitze and Prof. Hilda Norman, draw deserved attention to Arnavon's suggestion of changed settings that would reflect the atmosphere of the different acts.

Another book for the library or for the teacher who wishes to get up a program of French songs is *Chants un peu* by Ruth M. Conniston (Doubleday, Doran, \$2.00). This album is sponsored by the Middlebury Summer School of French and contains 56 songs with simple accompaniments. Then follow notes on the language, suggestions for dramatizing the action songs, and conversation work. At the back of the book, for the sake of completeness, precise directions are given for making girls' and boys' costumes for Normandy, Lorraine, Provence, etc.

It goes without saying that Professor Dondo's new *Modern French Course* (Fraser and Squair Grammar Series, Heath), is the most discussed textbook of the quarter. Planned for use in a two-year course, the 546 pages of this text provide

much drill material and a rich cultural background which can be interpreted easily by teachers who have never been abroad. Sixteen reading lessons are based on the life of Joan of Arc. Later the student is made acquainted with outstanding French writers, artists and scientists. Heath's Language Wall Charts can also be used with this book as a basis for oral work, though nowadays there is no point in talking about twenty francs in gold, or ten sous, silver, when the first new coins that are to replace the small bills have already come from the mint. A few slips will be noted: Rude called his figures on the Arc de triomphe *le Chant du départ*, not *la Marseillaise de pierre* (p. 125). On p. 392, we read "je m'assois (Form 1), je m'assieds (Form 2)," but the preferable statement appears in the verb-table, p. 478. On p. 188 the *carte du jour* looks Canadian—why *pommes de terre frites*, and where is the cheese? On page 167, the pronunciation of *donnerai* is correctly figured *doune* and I regret that the mute *e* has not been dropped systematically throughout a "modern" book in the interest of correct French. I think better results would be obtained if we taught from the beginning *je frai* instead of ever allowing *ferai* except in verse. We might thus escape *je serrai, ferrai, tennons*, etc. I envy the children who are going to use this

book, except when they have to look at those inartistic wall-charts!

We can now congratulate the editors of the Modern Foreign Language Study upon the completion of their work in the French field. Vol. XII, Coleman's report on *The Teaching of Modern Foreign Languages in the United States* (The Macmillan Co., \$1.50), will be read with profit by young or experienced teachers, and I could wish that every principal would study Purin's *Training of Teachers of the Modern Foreign Languages in the United States* (Vol. XIII, 75 cents). Though the author considers conditions in California are better than elsewhere, he indicates many feasible reforms that will be welcomed by our profession. Teachers anxious to appraise the suitability of textbooks or attempting a venture in compilation should know and use the frequency count made by G. E. Vander Beke in his *French Word Book* (Vol. XV) and the similar *French Idiom List* (Vol. XVI), compiled by F. D. Cheydeur, which has rich possibilities for use as a student's desk book. Finally, those who would like to know about the situation of our subject in the British Isles will find a historical sketch and a description of current practices in the pamphlet of Clayton and Stewart: *Les Études françaises dans l'enseignement en Grande Bretagne* (Les Belles Lettres, 6 francs).

QUARTERLY GERMAN BOOK-LETTER

EDMUND K. HELLER, University of California

AS THE question of new textbooks is not imperative at this time of the year I may deal with this part of my letter in relative shortness.

C. H. Handschin's *First German Reader, with notes, exercises, vocabulary and certain original essays* (New York, Crofts, 1929. XI and 269, text 142 pp.) contains very attractive material which, however, has been made up rather carelessly, with many misprints and poor German questions.

Frederick W. C. Lieder's *German poems and songs, edited with musical settings, notes, vocabulary, table of authors and composers, and index of titles and first lines* (New York, Oxford Press, 1929. XII and 300, poems 103, songs 51 pp.) may be recommended for the third year of high

school or the second year of college German. These conservative selections which are familiar to every German will prove valuable for memorizing, which in our modern hurry is too often neglected. There are also ample notes, and the author has the good sense not to add exercises which are out of place with poetry.

L. L. Stroebe's *Practical exercises in German pronunciation* (New York, Holt, 1929) is a booklet of 23 pages which may be used to advantage in the phonetic training of teachers in summer school classes and as additional material in a course on the pronunciation of German. For beginners the selections seem too difficult, and I cannot agree with the author's statement: *These exercises are valuable with beginners*

in German. To my mind, it would be pedagogically unsound to use special material beside the phonetic introduction which every beginners' book offers.

To give advice in the selection of new books from Germany is not an easy task. In spite of the desperate economical situation of the country which for the first time makes the payment of government salaries somewhat doubtful, we have an unusual number of new books in the field of *Schöne Literatur*.

It will be fitting to begin with the winner of this year's Nobel prize in literature, and to mention that a new popular edition of Thomas Mann's *Die Buddenbrooks* is available (Berlin, Fischer, 1929, 736 pp. M 2.85). A number of the author's essays, speeches, etc., has recently been published under the title *Die Forderung des Tages* (Berlin, Fischer, 1929, M9). Readers ought to know, however, that Mann's outspoken political attitude is resented by many Germans.

Thomas Mann's friend, Jakob Wassermann, has written a new book *Christoph Columbus, der Don Quichote des Ozeans* (Berlin, Fischer, 1929 M9), which belongs to the modern type of historical novel.

Another character of the same period has been chosen by Otto Flake who tries to draw in his novel *Ulrich von Hutten* (Berlin, Fischer, 1929, M 12), a fair picture of the heroic contemporary of Luther. From a recent review which the author wrote in *Die Schöne Literatur* I see that he is up to date in the Hutten controversy which was started in 1920 by Paul Kalkhoff's attack on Hutten's character and has gone far beyond the Hutten biography of David Friedrich Strauss.

Several new works are promised from the pen of Gerhart Hauptmann: *Buch der Leidenschaft*, an autobiographical novel, and *Spuk*, two dramas. It is an open secret that the average German has become somewhat doubtful about the value of the author's latest books, although Otto Enking in his *Gerhart Hauptmann's Till Eulenspiegel* (Berlin, Fischer, 1929, M4) tries to point out the real meaning of this epic.

A new *Künstlerroman*, which I find highly spoken of, is Joseph Ponten's *Die Hochzeitsreise* (Stuttgart, Deutsche Verlags-Anstalt, 1929). The story deals with Rethel's trip to Rome and subsequent mental derangement.

For American readers the modern *Zeitroman* will be more interesting. Franz Werfel tells under the misleading title *Barbara oder die Frömmigkeit* (Berlin, Zsolnay, 1929, M12) the life story of a young man who passes successively through peace, war, revolution and inflation, and struggles with all the problems of modern times.

Alfred Döblin's *Berlin Alexanderplatz* (Berlin, Fischer, 1929, M9.50) intends to show the face of modern Berlin through the hero's relations *zu Polizei und Schlachthaus, zu Verbrechern, Kaschemmen, Kleinbürgern, Akademikern, zu allen Leidenden und allen Geniesenden, zu allen Lokalereignissen und Sensationsabenteuern*. In spite of the fact that the author belongs to the Prussian Academy of Poets, the result is rather one-sided, and the reviewers are divided as to its value.

Readers who look for something more wholesome will find it in the works of Hans Friedrich Blunk, an outstanding Hanseatic writer, whose optimistic attitude may be considered as a counterpart of Mann's *Verfall einer Familie*. In his new novels *Land der Vulkane* (Jena, Diederichs, 1929, M6) and *Die Weibsmühle. Ein Roman aus Brasilien* (ib., 1929, M6.50) he takes us across the ocean and deals with modern German pioneers.

Heimatkunst at its best is represented by Gustav Schröer's latest story *Heimat wider Heimat* (Gütersloh, Bertelmann, 1929), which has as its setting a village on the upper Saale and brings out the contrasts in the characters of the inhabitants of different parts of Germany.

The Rhineland is the background of Rudolf Herzog's new autobiographical story *Wilde Jugend. Ein Lebensroman* (Stuttgart, Cotta, 1929 M6.50), which appeared on the poet's 60th birthday. The book is supplemented by a new selection of the author's best lyrical works under the title *Liedklang vom Lebenswege. Ausgewählte Gedichte* (ib., M7).

The latest book of Ernst Zahn, the best-known Swiss writer of our time, is entitled *Gewalt über ihnen* (Stuttgart, Deutsche Verlagsanstalt, 1929, M7). Its theme is the second love of an old man who thereby gains a new youth.

In conclusion, I would like to mention some books which will prove valuable in college work. Fritz Geratewohl, lecturer in

elocution in the University of München, has prepared *Das deutsche Vortragsbuch. Eine Auswahl sprechbarer Dichtungen vom Mittelalter bis zur Gegenwart, mit Einführung in die Grundlagen gesprochener Dichtung und Hinweisen für den Vortrag* (München, D. W. Callwey, 1929. 320 S. M7).

Duden's *Rechtechreibung der deutschen Sprache*, which is an indispensable standard work for every teacher of German, has come out in a new revised edition (Leipzig, Bibliographisches Institut, 1929. 10. Auflage).

There is also a new edition (1929) of Langenscheidt's *Taschenwörterbuch der englischen und deutschen Sprache*, which contains many recent words of modern life and therefore seems especially adapted for the needs of students who do rapid reading.

Alfred Biese, *Deutsche Literaturgeschichte* (München, Beck, 1929. 3 vols. M 35) has been entirely revised in its 24th edition from Wulfila to Remarque and maintains a leading position among books written for the general public.

QUARTERLY ITALIAN BOOK-LETTER

H. H. VAUGHAN, *University of California*

WITHIN the last few months the American press has given us two books which are of great importance for the study and comprehension of Dante. One is a very able translation of Karl Vossler's *Die Göttliche Komödie*, which is published by Harcourt, Brace and Company (New York) in two volumes under the name of *Mediaeval Culture, an Introduction to Dante and his Times*, and the other is a solid volume entitled *Symbolism in Medieval Thought and its Consummation in the Divine Comedy* by H. Flanders Dunbar (Yale University Press).

To those familiar with the progress of Dantesque studies during the last decade the name of Karl Vossler is not new. His work is the most comprehensive and the most enlightening that has been published on the subject of the background of the divine poet. Suffice it to say that in Professor William Cranston Lawton the book has found a translator who has succeeded so well that it is even more readable in English than in German and Vossler's German style is by no means heavy. For the benefit of those who do not know the work it may be interesting to note the headings of the principal divisions of the book. After a brief introduction comparing the masterpiece of Italian Literature with the masterpiece of German, *Faust*, Vossler has three long chapters dealing with the *religious*, the *philosophical*, and the *ethical and political backgrounds* of the Divine Comedy, respectively. Each chapter is divided into logical subdivisions which are noted in the Table of Contents so that there is no difficulty in finding the treatment of any specific subject. Vossler is not satisfied

with tracing a picture of the religious, or philosophical, or ethical and political tenets of Dante's own times, but traces the history of the ideas on these subjects from the earliest times and does it with a clearness and conciseness which shows real mastery of the subject. Then follows a chapter on the *literary background* in which we find a detailed history of the literatures of Provence and Italy up to the time of our poet, and one on the *poetry* of the Divine Comedy which is a real analysis of the poem. There follows a bibliographical note by Professor Spingarn which is intended merely as a guide to the literature available in English, but which indirectly, by reference to ample bibliographical material, points the way to the whole literature of the subject. Then there is a very complete index. Professor Bigongiari of Columbia revised the translation before it went to press and all those who collaborated in its production are to be greatly congratulated on its excellence.

Dr. Dunbar's *Symbolism in Mediaeval Thought*, although somewhat more technical and a little narrower in its scope than *Mediaeval Culture*, is equally interesting and equally good. Dr. Dunbar's treatment of an abstract and obscure subject is so clear that even those to whom symbolism has remained a closed book cannot fail to comprehend. Dante himself states that there are four senses in which his works may be understood. These are the literal, the allegorical, the tropological, and the anagogical. Concerning these Dr. Dunbar says: ". . . the symbolical interpretation called allegorical included truths in relation to humanity as a whole, and here the Christian, of course, included

truths in regard to Christ as the Head of Humanity. The interpretation called tropological applied specifically to the moral lesson which might be learned from any event. The trope was of great comfort to ethical traditions such as the Hebraic. The final truth was that of the anagoge—ultimate truth, belonging neither to time nor to space, such knowledge as had been dear to the Greeks since the formulation of Plato's absolute Ideas. These four meanings were sought particularly in the two sources of external revelation, nature and scripture—the spatial, and the historical or temporal world.
...”

“This instrument of thought was to be applied to nature, the spatial source of external knowledge. In consequence lapidaries, bestiaries, and all other works of so-called medieval pseudo-science were characterized by elaborate interpretations of natural objects. To begin with a single illustration, the rock (the use of which as arbitrary-association, descriptive, and insight symbol has been cited, must have three levels of meaning as insight symbol, beyond its literal use as arbitrary or descriptive symbol. It may stand for Christ, as in the familiar hymn *Rock of Ages*; or it may exemplify that which each soul should be to its fellows, as Christ himself used the symbol with reference to Peter; or finally, the rock may mean the foundation of the heavenly kingdom. In other words, every natural object may be taken allegorically as telling of the life of the Logos; Tropologically as conveying teaching as to the inner life of man; and anagogically as containing revelation of the life in glory. Every symbol should be understood at one and the same time in all of these significations. (More than this, under each heading—allegorical, tropological, and anagogical—several interpretations are generally intended, but the laws governing their relationship will be discussed later). Each natural object, whether animate or inanimate, had its particular meaning on each of the three levels.

“ . . . whatever may have been the truth as to Abraham's literal sacrifice of Isaac, and however readily the story may be brought to mind through association symbols (such as the representation of a boy bearing fagots), or made more vivid through the use of comparison symbol,—its true meaning can be neither gained nor conveyed without the use of it as an insight symbol. Allegorically, the story typifies Christ's sacrifice on Calvary; tropologically, it brings to each soul knowledge of the sacrifice inevitable in the life dominated by the divine will; anagogically, the story suggests the greatest height to which man can rise, the utter self-giving which takes place in eternity, in union with God.”

While we may not agree with all of Dr. Dunbar's interpretations we will have to admit that this book has added much to our sum of knowledge on the subject and every student of Dante should be acquainted with it.

The December number of *Italica* contains an interesting contribution by Professor Rudolph Altrocchi on *Some Deceptive Cognates*. As the title indicates, the treatment is not exhaustive, nor could it be expected to be, in the brief space of six pages. It is to be hoped that he will continue it with other lists at a later date. There is also a very good article on *Il Romanzo Italiano Contemporaneo* by Professor Vittorini of Pennsylvania, and some very interesting reviews of recent books appear, among which is one of Sergio's *Italia*, (mentioned in the last number of the *Modern Languages Forum*) by Professor Geddes of Boston. Professor Geddes says: “We feel certain that Professor Sergio has realized in good measure the aim and object as expressed in the brief Preface to *Italia*. His book is well worth reading by all interested in the language, the history, the literature and the art of Italy.” For those who wish to adopt it in their classes we would recommend consultation of this review (*Italica*, VI, 128-132) for a list of *errata*.

QUARTERLY SPANISH BOOK-LETTER

S. L. MILLARD ROSENBERG, *University of California at Los Angeles*

RICARDO LEÓN's latest novel, *Las Niñas de mis ojos* (Biblioteca Hernando, 1929), is a study of two present-day young women, their problem, and their respective solutions of it. Their elders—parents, uncles, aunts, instructors, pastors—prove of little use in the solving, especially to the extraverted Paloma, who finally packs a single suitcase and sets forth alone to conquer the world. The other sister, Isabel, has the same instinct for self-assertion, but in her it is checked by an underlying conservatism and results in a compromise; that is, she studies law and succeeds at the Bar but longs meanwhile for family life in the accepted sense. Isabel thus looks two ways, Paloma only forward; and all the other characters are so typical of the old-fashioned world that they do not even look backward, unconscious as they are of being in the process of losing that world. These old-fashioned folk—the severe father, the gay old uncle, the friends of the family—are the ones who call the girls "las niñas de mis ojos;" for them they are traditionally such though they do not in the least understand these young moderns, nor know that they do not. León himself seems at a loss in their presence and we find that he has no solution for Paloma, who with her suitcase is last seen as she leaves home, and none for Isabel but to give her two professions instead of only the time-honored one. However, if León, a lover of the Past, stands unhelpfully by, at least he leaves us with the impression that the young women, one in marriage and one out of it, will be quite capable of looking after themselves. This slight and rather perfunctory story is so different from what we are accustomed to receive from Ricardo León that, without a glimpse at the title page, few readers would guess the name of the author of *Casta de hidalgos*. We hope León will at once return to the high level which is his proper place.

Another novel from Madrid is *El Misterio del hotel* by Guillermo Díaz-Caneja (Editorial Pueyo, 1928). The reviewer, propped up in bed, spent a long evening reading this absurd yarn and, being a bachelor, could—and did—chuckle and laugh aloud in his solitude without awakening a

reproachful spouse. It is certainly a funny story and as certainly a graceful, accomplished bit of writing. Few pieces of this genre offer, as it does, esthetic satisfaction along with a good laugh and an ingenious plot. I have not yet read other works by Díaz-Caneja (though I mean to), but I notice that Padre Benito Garnelo says, of *La Virgen Paleta*: "se destaca en el movimiento literario de nuestros días como un lucero en la noche por su hermosura excelsa y honesta, por los sentimientos delicados y nobles;" and of *El Sobre en blanco*: "no en vano había sido premiada esta novela por la Academia Española con el premio de Fastenrath en 1918." And of Díaz-Caneja's work in general: "En cuanto a la forma literaria, la juzgamos emparentada con la de Armando Palacio Valdés." We have, then, in *El Misterio del hotel*, a novelist of renown taking a vacation and applying his well-matured art to an absurd and delightful cross between Sherlock Holmes and *Box and Cox*, between the detective story and the *sainete* or *juguete cómico* such as Ramos Carrión or Vital Aza used to write. There is in *El Misterio del hotel* an Englishman whose barbarous Spanish offers a target for mockery; and if Díaz-Caneja, next time, will take a little phonetic advice I think he can improve on the mockery. But Carmen—well, let us say to the author in the pretty speech of hers: *Ay! dichoso el que pué hasé las personas a su gusto . . . Lo que daría yo por podé fabricar algunas al mío!*

Speaking of Vital Aza, Professors Morley and Spaulding have livened up the classroom and earned the gratitude of teacher and pupil by giving us *Tres Piezas Cómicas* (Heath, 1929), which will tickle everyone whose visage does not cream and mantle with syntactical solemnity. I think the funniest is *Parada y fonda*, presenting the Catalan commercial traveler Pau Palau y Tomeu, representing Andreu, Grau y Riu; this is a supersalesman to whom we surrender our pesetas with a feeling of having cheated a highwayman who has unwittingly entertained us beyond our money's worth. *Parada y fonda* has also the additional value of being reduced to four characters, thus making it easy to scare up a cast; and the four

are all male, thus simplifying rehearsals; the absence of love scenes is also a simplification since it spares the spectators the pain incident to self-consciousness on the stage. But all three of the farces (the other two are *La Praviana* and *La Almoneda del 3º*) are easily actable, and one or other of them will prove irresistible to any class that has the good luck to read them. Many thanks, señores profesores. Perhaps, too, we shall use your "Exercises," since they are ready at hand; and perhaps we may glance at the grammar, page so-and-so, as you recommend; but we shall not let these things interfere with enjoyment of the text: when Pau Palau y Tomeu, representing Andreu, Grau y Riu, is making a quick sale we are interested only in *gramática parda*.

Larra—unhappy, brilliant "Figaro," who lived in the flesh but twenty-eight years, but whose romantic verse and prose are still widely read, at whose funeral the twenty-year-old Zorrilla first revealed his own genius while extolling that of his friend—Larra has long been known to the classroom by the drama *Partir a tiempo* with its unforgettable final scene; but Larra the young newspaper man has not been presented there till now, by E. Allison Peers (*Cinco Artículos*, de Mariano José de Larra. Longmans, 1929). Ninety-seven years ago he wrote—he was only twenty-three—*Empieños y desempeños*, a scene in a pawn shop. What special article of today will be read ninety-seven years hence? What youth writes so wittily now? Professor Peers has selected five pieces, five cross-sections of the Madrid of a hundred years ago, from Larra's pungent and lively *artículos de costumbres*, and I cordially recommend his little textbook. In passing I should like to ask Professor Peers why in his notes, although explaining Phoebus Apollo and Atlas, he does not give the

sources of such classical allusions as "Entre qué gentes estamos?", "justo medio," "tamen pellis et ossa fuit," and others.

At infrequent intervals some one makes accessible a bit of South American writing for use in the North American classroom, but thus far there is comparatively little known of the many literatures of that continent. Professor Alfred Coester therefore is to be thanked for letting us have a glimpse of Chile in his new volume of the Stanford Spanish Series. He has chosen a novelette by Fernando Santibáñez (who writes under the pen name of "F. Santiván"), the mysterious tale of *La Hechizada*, a love story with more tears than smiles in it, a story of an impassable social barrier with beauty on one side and courage on the other, and with fear and hate and love on both. The art of the story is in not telling too much, in leaving much to inference, and therefore to mystery and the thrill of mystery. The fight of the rivals, all the descriptions, are well done; and behind these clearly seen exteriors lies the barrier, dimly outlined, that shuts out the bold young lover. Many of the texts that have come from Spanish America have been so heavily burdened with localisms as to make difficult reading for the student, but *La Hechizada* is comparatively free from them, although the scene is that of the old ranch life, of which there will be little left ere long, or of its vocabulary; meantime the readers of *La Hechizada* have a faithful picture of it in its glory. Professor Coester has of course edited the text with his usual discrimination, adding the few necessary notes, and a full vocabulary. The length of the novelette is appropriate to several weeks' work, and as there is much movement in the narrative the opportunity for classroom conversation based on the text is ample. The teacher will make no mistake in ordering it for his second year classes.



CORRESPONDENCE and COMMUNICATIONS



The Standard of Correct Pronunciation of French in French Canada

On the basis of an investigation which I made in the month of June, 1929, of the pronunciation of French actually used by the educated classes in the Province of Quebec, I attempt in the present paper to point out certain variations which appear to exist between the cisatlantic and transatlantic standards of French pronunciation.

I begin with an indication of the writings bearing on the subject. *The Dictionnaire canadien-français* of Sylvia Clapin (Montreal, 1902), while listing in the preface numerous substitutions and transpositions of letters, and the like, was professedly written in opposition to the propaganda of purists, and makes no clear distinction between rural and popular forms on the one hand and careful, scholarly pronunciation on the other. Various important works on Canadian French, I may here state, deal with other phases of the language than pronunciation.¹ Moreover, the interesting *Etudes sur les parlers de France au Canada*, by (Judge) Adjutor Rivard (Quebec, 1914), deals professedly with popular rather than with cultivated Canadian French. This is also the case with the important philological work on Canadian French by American scholars.²

Judge Adjutor Rivard of Quebec may be regarded as an authority on Canadian French orthoëpy, inasmuch as his *Manuel de la parole* (second edition, Quebec, 1928) deals systematically with the pronunciation of French. Another influential book, now somewhat antiquated tho still used, is the *Cours de lecture à haute voix*, by the Abbé P. Lagacé (23rd edition, Quebec, 1923). I studied the pronunciations shown in these books, drew up lists of words in which their indications varied from each other or from those of Martinon, *Comment on prononce le français* (Paris, 1913), went over these lists with several educated French Canadians, and discuss various doubtful points with these and other cultivated French Canadians whom I had the good fortune to meet, and all of whose names appear at the end of the present study.

At certain points the norm of correct (European) French pronunciation is known to be somewhat hesitant or debatable. I refer, of course, to the question of the use of the uvular instead of the lingual *r*, the quality of *ai* in *gai*, *sais*, *quai*, *aimer*, etc., the quality of *a* in *roi*, *écraser*, etc. Even the lists of words included in the present study show, for example, considerable orthoëpic variations between Martinon and Larousse. Analogous variations exist in Canadian French pronunciation, as is shown

in the tables appended hereto. Further, if we define the transatlantic norm of French pronunciation as that form of French pronunciation which admits as correct all the variants of Martinon and Larousse, we find in cultivated Canadian French pronunciation still other variations; and these variations—as is the case in the mother country likewise—often assume rather the aspect of local color than of absolute incorrectness, the philologist and purist are inclined to differ on this point. The divergences between Canadian and European French are comparable, I think, to those known to exist between American and British English.

The intonation of Canadian French is distinctly more level than that of European French. *T* and *d* are palatalized before *i*, *u*, as in *petit*, *tu*, *qu'est-ce que vous dites*, *ça m'est dû*. The open or medial *a* is less open than in Parisian, except perhaps at the beginning of words; examples: *Canada*, *amour*. In a final syllable, preceding any consonant except *g*, *r*, *s* (*z*), *v*, the vowel *i* is pronounced open, as in English *it*. Some educated speakers use *é* for *è* in many words. Educated natives of the Province of Quebec often show all these peculiarities in their speech without being distinctly aware of them. Their language gives, none the less, the general impression of correct French. Much less acceptable to the ear is the mispronunciation of *è*, *-ais* as open *a*, sometimes heard, for example, in the question *Parlez-vous français?* This popular error is avoided by all well-educated speakers.

Open *i* as in English *pin* is mentioned by Geddes³ as a characteristic of Acadian dialect. Its general occurrence in the speech of educated natives of Quebec has not been pointed out before, so far as I am aware. Suspecting its occurrence in public addresses delivered in connection with the Marial Congress of the Diocese of Quebec, I drew up a list of words⁴ including *turbine*, *vif*, *mythe*, *office*, *ride*, *plausible*, *régime*, *riche*, *explicite*, *prodigue* (pronounst with open *i* preceding the final consonant); also *tige*, *perspective* (pronounst with close *i* before the final consonant); and presented it successively to five of my informants, who carefully pronounced the entire list of 34 words, so that the presence of the open vowel in the positions indicated was satisfactorily demonstrated and acknowledged with almost entire unanimity by the various cultivated French Canadians with whom I discuss this surprising phenomenon. I am obliged to state in this connection that Judge Rivard of Quebec, who courteously interrupted the routine of his official duties in the Palais de Justice to talk over with me the subject-matter of my

1. E. g., *Zigzags autour de nos parlers*, by L.-P. Géoffrion (3 vols., Quebec, 1925-27); *Bon Langage*, (Montreal, 1928), and *Manuel du bon parler* (Montreal, 1929), by the Abbé Etienne Blanchard.

2. E. g., *Study of an Acadian-French dialect spoken on the north shore of the Baie-des-Chaleurs*, by James Geddes (Halle a. S., 1908).

3. *Op. cit.*, p. 34.

4. *Turbine*, *ruine*, *tige*, *massif*, *vif*, *multiple*, *mil pâtres*, *mythe*, *office*, *parricide*, *vide*, *Chine*, *quinine*, *platine*, *poitrine*, *plausible*, *perspective*, *perspective*, *principe*, *équipe*, *guide*, *ride*, *rapide*, *pyramide*, *régime*, *rime*, *riche*, *fiche*, *équilibre*, *explicite*, *fatigue*, *prodigue*, *gencive*, *paisible*.

Investigation, and who has not indicated the existence of open *i* in Canadian French, either in his *Parlers de France au Canada* or in his *Manuel de la parole*, holds that a recording machine would show a difference in quality between the English and the Canadian French "i court." At any rate, the difference is so slight as to be imperceptible to my ear. Dr. A. Vallée, who is a former president of the Société du Parler Français au Canada and who speaks English, regards the sounds as identical. I had several of my informants pronounce English words containing open *i* with the Canadian French sound, and the acoustic effect was that of complete correctness. Some of my informants having indicated their belief that the Canadian French pronunciation of *turbine*, *vif*, etc., coincides with the normal French pronunciation of such words, I was particularly pleased to be able to compare the two styles of articulation in Dr. Vallée's office in Laval University. He first pronounces the list of words containing *i* in the position stated, and then called his assistant, Dr. Louis Berger, who was born in Alsace and learned his French in France. Dr. Berger also went over the list, and the difference in vowel-quality shown was perfectly obvious both to my informants and to me.

An interesting question, orthoëpic rather than philological in a narrow sense, incidentally arises. Should the Canadian open *i* be stigmatized as a dialectal defect, to be corrected by education and propaganda? At present the sound is prevalently used, in the conditions stated, by college and university lecturers, preachers and other public speakers. It is deliberately avoided by some French Canadians—few in number according to my observation—including Judge Rivard himself and M. Jules Massé of Montreal, president of the Société du Bon Parler. The former regards it as a negligence, the latter as an orthoëpic error.

Was the open *i* imported from France, or is it of recent origin, due to the proximity of English-speaking people? While this question cannot be answered very definitely on the basis of the facts which I have been able to establish, I am inclined to believe, for the reasons which I shall indicate, that the open *i* probably originated in France. In the first place, it should be noticed that while the open *i* is used, in the positions shown, by educated people, including many bilingual persons, it also seems to be the regular pronunciation of Canadian French monoglots, whose vowels cannot have been influenced directly by the pronunciation of the English language. A traveler in French Canada often hears such words as *dites*, *vite*, *dix*, *six* and the like from people of limited education, such as newsboys, automobile mechanics, etc., and the *i* is in such cases regularly open. In fact, this peculiarity of Canadian French constitutes a considerable difficulty for the traveler accustomed to the close *i*, so that a question like *Voulez-vous de l'huile?* is not likely to be understood by the American automobilist when it is heard for the first time. Secondly, an official of the Province of Quebec with whom I discuss the open *i* recalled having repeatedly heard the phrase

l'église catholique pronounced by university professors at Rouen (Normandy) with open *i* in the last syllable, exactly as in Quebec French. Thirdly, Charles Bruneau, in his *Etudes phonétiques des patois d'Ardennes* (Paris, 1913), p. 159, describes an open *i* heard in dialects of the Walloon region and southern Ardenne. He says it has about the same quality as the English final *i* of *happy*, *pretty*. It occurs in *pipe*, *tu dis*, and in final syllables including those of *radis*, *pays*, *lundi*, *parti*, *mourir*, etc. Fourthly, the *Atlas linguistique de la France* (Paris, 1902-10), maps 110, 857 and 1391, indicates that the quality of the *i* in *Baptiste*, *mille*, *vif* varies from an open to a close sound in nearly every northern department of France. I mention this fact last and with some hesitation for the reason that the exact quality of the *i* markt with the grave accent in the maps is not stated in the *Atlas*, and so far as I know has never been plainly described. Under these circumstances we are perhaps obliged to assume that it is generally closer than the English open *i*. However, the indications seem sufficient to justify the conjecture that the Canadian French open *i* originated in France, and is hardly to be regarded as an Anglicism of recent growth.

In the last analysis, to be sure, the presence of the sound may plausibly be attributed to the influence of non-Romance languages containing the sound. Gabelentz, *Sprachwissenschaft*, 1901, p. 269 f., adduces various analogous phenomena indicating that an individual sound may pass from one language into another occupying contiguous territory.

For the other vowels, I went over with several informants a list of some 125 words, beginning with a list showing variations between Rivard's *Manual de la parole*, the *Petit Larousse illustré*, and Martinon's *Comment on prononce le français*.⁵ Here, not many systematic variations from normal European French are noticeable. *Taon* is regularly pronounced *ton*, which Martinon declares dialectic. A close *e* regularly appears in *abbaye*, *Paraguay*. Individuals vary somewhat in distinguishing open from close *a* in *classe*, *gare*, *écraser*, *crabe*, etc., perhaps approximately as in France, both sounds being used in each of these words.

My attention having been called to the *Cours de lecture à haute voix* by the abbé P. Lagacé (23rd edition, Quebec, 1923), I was surprised to find this textbook indicating the pronunciation of close *e* in many words normally pronounced with the open vowel. I then drew up a third list⁶ with a view to ascertaining the extent to which these words are still pronounced with the close vowel by educated French Canadians. A few words pronounced with close *e* in normal French are included in this list, as well as *avril* and three words containing *nn*, *mm*, *ll*, respectively. The number of cases in which *é* is pronounced by some where *è* is normal is shown by this list to be rather large. Owing to the danger of misunderstanding, I generally repeated each of these words after the informant before transcribing it, so that my interpretation had the approval of the informant

5. See Table 2.

6. See Table 3.

in each case. A marked difference among the individual informants is noticeable in the pronunciations indicated in this list. The informants whom I designate by the numbers 1 and 4 generally agree with Lagacé in pronouncing é, while informants 5 and 6 show exactly the opposite tendency, pronouncing è in nearly all cases. In some of the words, particularly *liège*, *piège*, *sacrilège*, *privilège*, the fondness of some French Canadians for é is a recognized archaic trait; but this pronunciation is now rather emphatically discouraged at the Laval as well as at the McGill University, and may at present be regarded as popular or elderly. In *aimés*, *les enfants*, *maison*, *baigner*, *laisser*, *descendre*, the é heard from some, or in the case of *baigner* from all of my informants, can hardly be regarded as abnormal. On the other hand the use of é in *terrain*, *professer*, *verrons*, *précher*, *rafraîchir*, etc., while doubtless representing the pronunciation most highly esteemed in France about 75 years ago, when Lagacé was compiling his data, may now be considered a local trait which has already been abandoned by many cultured French Canadians, and may be expected to disappear.

The compilation of the data presented in this study has been rendered possible by the obliging coöperation of the following officers and employees of the Province of Quebec and of Laval University, all of whom have carefully pronounced numerous words at my request for the purpose of indicating the leading features of Canadian French orthoëpy: M. L.-P. Geoffrion, Greffier de l'Assemblée législative, Province of Quebec; Secrétaire de la Société du parler français au Canada; M. C.-J. Magnan, Inspecteur des écoles catholiques, Département de l'instruction publique, Province of Quebec; l'abbé Philias Fillion, Recteur de l'université Laval, Quebec; Dr. A. Vallée, Professeur à l'université Laval, Quebec; M. Cyrille Vaillancourt, Chef de la division d'Apiculture et d'Industrie du Sucre d'éralbe, Ministère de l'Agriculture, Province of Quebec; Dr. Louis Berger, Professeur à l'université Laval, Quebec; M. B.-O. Filteau, Assistant Secrétaire, Département de l'Instruction publique, Province of Quebec; Mgr. Wilfred Lebon, Professeur de philosophie, Collège de Sainte-Anne de l'Apociatière, Province of Quebec; M. Robert Chouinard, Quebec; M. Rodolphe Fortier, Quebec; M. H.-F. Morissette, Quebec.

Further, useful advice and assistance in this connection has been received from the following persons:

M. L.-P. Geoffrion (see above); M. Cyrille Vaillancourt (see above); M. Alphonse Desilets, Chef du service de l'Economie domestique, Province of Quebec; M. Jules Massé, Président de la Société du bon parler, Montreal; Mgr. Camille Roy, Vice-recteur de l'université Laval, Quebec; l'abbé Etienne Blanchard, Montreal; Professor R. du Roure, Head of the Department of Romance Languages, McGill University, Montreal; Mlle. Idola Saint-Jean, professeur de diction française, McGill University, Montreal; Professor Paul Massé (of Montreal and) University of Alberta, Edmonton, Alberta; Mme. Luc Dupuis, Village des Aulnaies, Province of Quebec.

TABLE 1

	R ¹	M ²	L ³	1	2	3	4	5	INFORMANTS
taon.....	on	an	an	on	on	on	on	on	
escadre.....	à	à	à	à	à	à	à	à	
classe.....	à	à	à	à	à	à	à	à	a
topaze.....	à	à	à	à	à	à	à	à	
phrase.....	à	à	à	à	à	à	à	à	
écraser.....	à	à	à	à	à	à	à	à	
baron.....	à	à	à	à	à	à	à	à	
barre.....	à	à	à	à	à	à	à	à	
gare.....	à	à	à	à	à	à	à	à	
crabe.....	à	à	à	à	à	à	à	à	
fable.....	à	à	à	à	à	à	à	à	
narrer.....	à	à	à	à	à	à	à	à	
poêle.....	oi	oi	oi	oi	oè	oi	oè	oi	
	oè								
blesser.....	é	è	è	é	è	è	é	é	
territoire.....	é	è	è	è	è	è	è	è	
cresson.....	é	e	è	é	è	è	è	è	
	cre								
terreur.....	é		è	è	è	è	é	è	
	è								
	o								
poitrine.....	oi	oi	oi	oi	oi	oi	oè	oi	
poitrait.....	o	oi	oi	oi	o	oi	oè	o	
Paraguay.....	é	è	wè	é	é	ué	é	é	
			è				é		
abbaye.....	éi	éi	éi	éi	éi	éi	éi	éi	
			éyi						
tetanos.....	ò	ò	ò	ò	ò	ò	ò	ò	
qu'il ait.....	é	è		è	è	è	è	é	
qu'ils aient.....	é	[è]		è	è	è	è	è	
gangrène.....	ga	g	g	g	g	g	g	k	
quartzex.....	dz		ts	ts		dz			

¹R—Rivard; ²M—Martinon; ³L—Larousse.

TABLE 2

	Lagacé	1	2	3	4	5	6	INFORMANTS
dessiner.....	é	è	é	è	é	è	è	
reconnaissants.....	é	é	é	è	é	è	è	
sont aimés.....	é	é	é	è	é	é	?	
les enfants.....	é	è	é	è	é	é	é	
maison.....	é	é	é	é	é	é	é	
serrurier.....	é	è	é	é	é	é	é	
bécher.....	é		è	é	é	é	é	
enterrés.....	é		è	é	é	é	é	
baigner.....	é		é	é	é	é	é	
vaisseaux.....	é		é	é	é	é	é	
			é					
adresser.....	é		è	é	é	é	é	
g' efforcera.....	é		è	é	é	é	é	
laisser.....	é		è	é	é	é	é	
			é					
terrain.....	é		é	é	é	é	é	
nécessaire.....	é		é	é	é	é	é	
souterrain.....	é		é	é	é	é	é	
compression.....	é		é	é	é	é	é	
			é					
professer.....	é		é	é	é	é	é	
			é					

	INFORMANTS					
Lagacé	1	2	3	4	5	6
dessaisir.....	dé	dé	dé	?	dé	dé
descendre.....	é	é	é	é	é	é
dessein.....	é	é	é	é	é	é
dessécher.....	dé	dé	dé	dé	dé	dé
essuyer.....	é	é	é	é	é	é
ressusciter.....	é	é	é	é	é	é
nous verrons....	é	é	é	é	é	é
vous mettez....	é	é	é	é	é	é
mélér.....	é	é	é	é	é	é
précher.....	é	é	é	é	é	é
blesser.....	é	é	é	é	é	é
tressaillir.....	é	é	é	é	é	é
essence.....	é	é	é	é	é	é
essentiel.....	é	é	é	é	é	é
elliptique.....	é	é	é	é	é	é
effusion.....	é	é	é	é	é	é
Leverrier.....	é	é	é	é	é	é
verrou.....	é	é	é	é	é	é
ferrure.....	é	é	é	é	é	é
ferrugineux.....	é	é	é	é	é	é
terrain.....	é	é	é	é	é	é
terrier.....	é	é	é	é	é	é
terroir.....	é	é	é	é	é	é
étrenner.....	é	é	é	é	é	é
essor.....	é	é	é	é	é	é
serrer.....	é	é	é	é	é	é
veiller.....	é	é	é	é	é	é
vieillir.....	é	é	é	é	é	é
siège.....	é	é	é	é	é	é
liège.....	é	é	é	é	é	é
piège.....	é	é	é	é	é	é
sacrilège.....	é	é	é	é	é	é
solfège.....	é	é	é	é	é	é
privilège.....	é	é	é	é	é	é
treizième.....	é	é	é	é	é	é
traiter.....	é	é	é	é	é	é
épaisseur.....	é	é	é	é	é	é
laideur.....	é	é	é	é	é	é
mairie.....	é	é	é	é	é	é
haineux.....	é	é	é	é	é	é
je paierai.....	péré	é	é	é	é	éi
j'essayerai.....	éséré	é	é	é	é	?
						vulg.
je m'aseyerai....	acéré	é	é	éi	é	éi
rafrachit.....	é	é	é	é	é	é
excessivement.....	é	é	é	é	é	é
innombrable....	nn	n	nn	nn	nn	nn
immense.....	mm	mm	mm	mm	mm	mm
illuminer.....	ll	l	ll	ll	ll	ll
avril (p. 63).....	ll	ll	ll	ll	ll	ll
					i	
(mou.)						
paresseux.....	é	é	é	é	é	é

CARL C. RICE.

Catawba College,
Salisbury, No. Carolina.

Projects in Teaching German*

After defining a project as "a purposeful activity proceeding in a social environment," William H. Kilpatrick continues: "As the purposeful act is thus the typical unit of the worthy life in a democratic society, so also should it be made the typical unit of school procedure. We in America have for years increasingly desired that education be considered as life itself and not as a mere preparation for later living."†

Teaching a foreign language offers many opportunities to stimulate wholehearted purposeful activities among the students. If the teacher could take his students to the foreign country whose language he is teaching, the results of his efforts would, of course, be more satisfactory. In a short time the students would have a command of the language.

While we cannot take the students to Germany, in order to teach them German, we can to some extent bring Germany to the students. Regardless of the method used,—direct method, grammar method, or a combination of the two,—the teacher can by means of projects make the study of the language a vital factor in the life of the student.

The writer wishes to describe several projects which he had the good fortune of carrying out at the Pasadena Junior College while teaching there during the second semester, 1928-29.

For the sake of convenience the projects will be divided into two parts: co-operative and individual projects.

I. CO-OPERATIVE PROJECTS

a. ART EXHIBIT.

This, like the other co-operative projects mentioned below, was sponsored by the German Club of the College. Through the courtesy of Mr. Erwin Neumann, a German artist of Los Angeles, we were able to secure a number of lithographs of great German poets and composers, done by Karl Bauer of München; etchings by Carlo Wostry, of Triest, and some of Mr. Neumann's own works which he has done as a student in Germany and also some of his recent paintings.

Both the Modern Language and the Art departments as well as the College Press lent their wholehearted co-operation to this project. The instructors of art were especially interested in the exhibit and succeeded in arousing a similar interest among their students. The German Club was thus able to make some contribution to the artistic life of the campus.

b. GOETHE PROGRAM.

A meeting of the German Club was held at the home of one of its members, to commemorate the ninety-seventh anniversary of the death of Goethe. The program included a review of Emil Ludwig's work on Goethe, the reading of some of the poet's great poems, a dramatic interpretation of *Erlkönig* in an original English translation by a student, a vocal solo, *Wanderers Nachtlied*, set to music by a student, a one-act play, the singing of Goethe

* Presented before the German Section of the M. L. A., S. C., October 26, 1929, at Occidental College.

† "The Project Method," by William H. Kilpatrick in Teachers College Record, Vol. 19, No. 4, September 1918, p. 323.

songs by the quartet of the German Club, and also group singing of Goethe songs.

c. SHAKESPEARE PROGRAM.

On the occasion of Shakespeare Week, which was being observed at the College, a public lecture on Shakespeare in Germany was sponsored. The Music Hall of the College was secured for the occasion. The program included greetings by Miss Kathleen D. Loly, Head of Department of Modern Languages of the College, vocal, piano and violin solos given by members of the German Club, singing of German folk songs by the audience, and the lecture on "Shakespeare in Germany," by Professor William Diamond of the University of California at Los Angeles. A social hour followed the program. Among the guests present were many of the parents of the members of the club, members of the College faculty, and several university professors. The programs were printed by the College Press.

II. INDIVIDUAL PROJECTS

The individual projects were assigned in the classroom. In the second year College class one project was based on German poetry. A student memorized Uhland's *Des Sängers Fluch*, one composed melodies to *Stille Nacht*, *Heilige Nacht* and *Wanderers Nachtlied*, and the other students translated various German poems into English.

A second project consisted of work which would have a bearing on the student's major studies. One student wrote an essay on *The Romantic Movement in Literature and Music*, one translated a scene from Goethe's *Götz von Berlichingen*, and others translated chapters from scientific readers dealing with bacteriology, chemistry, geology, and law.

In the second semester College class the projects centered around Goethe's *Erlkönig* and Heine's *Lorelei*. *Erlkönig* was the first great poem studied. The students were instructed to do one of the following things: write a poem or a story based on Goethe's poem, set the poem to music, draw a picture of the Erlking and of the father with his child, write a critical appreciation, a synopsis, or a translation of the poem.

The same procedure was followed in the case of the *Lorelei*. This freedom of choice allowed the student to follow his natural bent, and also helped to discover the latent talent in the class.

BACKGROUND FOR THE WORK AND RESULTS

A month was allotted for the preparation of the projects. However, all the time necessary was given in case a student undertook to write a musical composition or compose an original poem. While working on their individual projects the students were gradually introduced to the atmosphere surrounding the composition and content of the poem in question, thus enabling them to appreciate the poet's achievement.

a. GOETHE'S *Erlkönig*.

As a preparation for this project the students memorized the poem. They were told about the legends of the North dealing with elves. Her-

der's *Erlkönigs Tochter*, which suggested the *Erlkönig*, was read to the class both in German and in English translation. They were also made familiar with Schubert's composition through Victrola records by Schumann-Heink, Gadski, and Gerhardt.

The results were: 2 original poems, 1 story, 1 musical composition, 1 charcoal drawing, 3 critical appreciations, 1 synopsis, and 14 translations, some of which were rhymed.

b. HEINE'S *Lorelei*.

In the case of the *Lorelei* project the students likewise memorized the poem. They were told about the legend of the *Lorelei* rock. They were introduced to Brentano's *Lore Lay* (1802) and von Eichendorff's *Waldgespräch* (1815), and they also heard the Victrola records of Silcher's composition by Schumann-Heink and Liszt's by Christine Miller.

The results were: 2 original poems, 2 musical compositions, 1 painting, giving a modern interpretation of the *Lorelei*, 3 critical appreciations, 5 synopses, and 10 translations.

The students admitted that they thoroughly enjoyed preparing their projects. They admitted that the projects have stimulated their interest in the German language and literature. Some have found that German lent itself especially well to music and that the great lyrical poems with which they had become familiar readily suggested melodies. The students who composed melodies or wrote poetry had never before attempted this type of work, but the results inspired them to continue their efforts in this field.

Before school closed for the summer vacation a program of original music and poetry prepared by the students as projects was presented. This program included the musical compositions to *Stille Nacht*, *Heilige Nacht*, *Wanderers Nachtlied*, *Erlkönig*, and *Lorelei*; a poem entitled *Vampyrsliebe*, based on the *Lorelei*, and a dramatic interpretation of *Erlkönig* in an original English translation. The painting of the *Lorelei* was then on exhibit.

The social recognition which was accorded this program gained for the participants the esteem of both their fellow students and their teachers.

As a result of these projects the students became more interested in German life and literature. The co-operative projects gave them an opportunity to serve both their college community as well as the community at large. The individual projects allowed them to give expression to their natural inclinations, helping them to gain fuller confidence in their innate powers.

Our young people show a fine appreciation of aesthetic values. If we succeed in bringing to them the message of Germany's wisdom and lore, if we succeed in arousing their interest in the finest and noblest contributions of German thought, then we shall succeed in keeping alive in our youth the divine spark which will bring them closer to the essence of truth. "Im Streben nach der Wahrheit," Max Nordau said, "ist ja nicht das Finden die Hauptsache, sondern das Suchen. Der hat genug getan, der ehrlich gesucht hat."

MEYER KRAKOWSKI.

Los Angeles Junior College

	INFORMANTS					
Lagacé	1	2	3	4	5	6
dessaisir.....	dé	dé	dé	?	dé	dé
descendre.....	é	é	é	é	é	é
dessein.....	é	é	é	é	é	é
dessécher.....	dé	dé	dé	dé	dé	dé
essuyer.....	é	é	é	é	é	é
ressusciter.....	é	é	é	é	é	é
nous verrons....	é	é	é	é	é	é
vous mettez....	é	é	é	é	é	é
mêler.....	é	é	é	é	é	é
précher.....	é	é	é	é	é	é
	é					
blesser.....	é	é	é	é	é	é
	é					
tressaillir.....	é	é	é	é	é	é
essence.....	é	é	é	é	é	é
essentiel.....	é	é	é	é	é	é
	é					
elliptique.....	é	é	é	é	é	é
	é					
effusion.....	é	é	é	é	é	é
	é					
Leverrier.....	é	é	é	é	é	é
verrou.....	é	é	é	é	é	é
ferrure.....	é	é	é	é	é	é
ferrugineux.....	é	é	é	é	é	é
terrain.....	é	é	é	é	é	é
terrier.....	é	é	é	é	é	é
terroir.....	é	é	é	é	é	é
étrenner.....	é	é	é	é	é	é
essor.....	é	é	é	é	é	é
serrer.....	é	é	é	é	é	é
veiller.....	é	é	é	é	é	é
	é					
vieillir.....	é	é	é	é	é	é
siège.....	é	é	é	é	é	é
liège.....	é	é	é	é	é	é
piège.....	é	é	é			
sacrilège.....	é	é	é	é	é	é
solfège.....	é	é	é	é	é	é
privilège.....	é	é	é	é	é	é
treizième.....	é	é	é	é	é	é
traiter.....	é	é	é	é	é	é
épaisseur.....	é	é	é	é	é	é
laideur.....	é	é	é	é	é	é
mairie.....	é	é	é	é	é	é
haineux.....	é	é	é	é	é	é
je paierai.....	péré	é	é	é	é	éi
j'essayerai.....	éséré	é	é	é	é	?
					vulg.	
je m'aseyerai....	acéré	é	é	éi	é	?
rafrachit.....	é	é	é	é	é	é
excessivement.....	é	é	é	é	é	é
innombrable.....	nn	n	nn	nn	nn	nn
immense.....	mm	mm	mm	mm	mm	mm
illuminer.....	ll	l	ll	ll	ll	ll
avril (p. 63).....	ll	il	ll	il	il	il
					i	
(mou.)						
paresseux.....	é	é	é	é	é	é

CARL C. RICE.

Catawba College,
Salisbury, No. Carolina.

Projects in Teaching German*

After defining a project as "a purposeful activity proceeding in a social environment," William H. Kilpatrick continues: "As the purposeful act is thus the typical unit of the worthy life in a democratic society, so also should it be made the typical unit of school procedure. We in America have for years increasingly desired that education be considered as life itself and not as a mere preparation for later living."[†]

Teaching a foreign language offers many opportunities to stimulate wholehearted purposeful activities among the students. If the teacher could take his students to the foreign country whose language he is teaching, the results of his efforts would, of course, be more satisfactory. In a short time the students would have a command of the language.

While we cannot take the students to Germany, in order to teach them German, we can to some extent bring Germany to the students. Regardless of the method used,—direct method, grammar method, or a combination of the two,—the teacher can by means of projects make the study of the language a vital factor in the life of the student.

The writer wishes to describe several projects which he had the good fortune of carrying out at the Pasadena Junior College while teaching there during the second semester, 1928-29.

For the sake of convenience the projects will be divided into two parts: co-operative and individual projects.

I. CO-OPERATIVE PROJECTS

a. ART EXHIBIT.

This, like the other co-operative projects mentioned below, was sponsored by the German Club of the College. Through the courtesy of Mr. Erwin Neumann, a German artist of Los Angeles, we were able to secure a number of lithographs of great German poets and composers, done by Karl Bauer of München; etchings by Carlo Wostry, of Triest, and some of Mr. Neumann's own works which he has done as a student in Germany and also some of his recent paintings.

Both the Modern Language and the Art departments as well as the College Press lent their wholehearted co-operation to this project. The instructors of art were especially interested in the exhibit and succeeded in arousing a similar interest among their students. The German Club was thus able to make some contribution to the artistic life of the campus.

b. GOETHE PROGRAM.

A meeting of the German Club was held at the home of one of its members, to commemorate the ninety-seventh anniversary of the death of Goethe. The program included a review of Emil Ludwig's work on Goethe, the reading of some of the poet's great poems, a dramatic interpretation of *Erlkönig* in an original English translation by a student, a vocal solo, *Wanderers Nachtlied*, set to music by a student, a one-act play, the singing of Goethe

* Presented before the German Section of the M. L. A., S. C., October 26, 1929, at Occidental College.

† "The Project Method," by William H. Kilpatrick in Teachers College Record, Vol. 19, No. 4, September 1918, p. 323.

songs by the quartet of the German Club, and also group singing of Goethe songs.

c. SHAKESPEARE PROGRAM.

On the occasion of Shakespeare Week, which was being observed at the College, a public lecture on Shakespeare in Germany was sponsored. The Music Hall of the College was secured for the occasion. The program included greetings by Miss Kathleen D. Loly, Head of Department of Modern Languages of the College, vocal, piano and violin solos given by members of the German Club, singing of German folk songs by the audience, and the lecture on "Shakespeare in Germany," by Professor William Diamond of the University of California at Los Angeles. A social hour followed the program. Among the guests present were many of the parents of the members of the club, members of the College faculty, and several university professors. The programs were printed by the College Press.

II. INDIVIDUAL PROJECTS

The individual projects were assigned in the classroom. In the second year College class one project was based on German poetry. A student memorized Uhland's *Des Sängers Fluch*, one composed melodies to *Stille Nacht*, *Heilige Nacht* and *Wanderers Nachtlied*, and the other students translated various German poems into English.

A second project consisted of work which would have a bearing on the student's major studies. One student wrote an essay on *The Romantic Movement in Literature and Music*, one translated a scene from Goethe's *Götz von Berlichingen*, and others translated chapters from scientific readers dealing with bacteriology, chemistry, geology, and law.

In the second semester College class the projects centered around Goethe's *Erlkönig* and Heine's *Lorelei*. *Erlkönig* was the first great poem studied. The students were instructed to do one of the following things: write a poem or a story based on Goethe's poem, set the poem to music, draw a picture of the Erlking and of the father with his child, write a critical appreciation, a synopsis, or a translation of the poem.

The same procedure was followed in the case of the *Lorelei*. This freedom of choice allowed the student to follow his natural bent, and also helped to discover the latent talent in the class.

BACKGROUND FOR THE WORK AND RESULTS

A month was allotted for the preparation of the projects. However, all the time necessary was given in case a student undertook to write a musical composition or compose an original poem. While working on their individual projects the students were gradually introduced to the atmosphere surrounding the composition and content of the poem in question, thus enabling them to appreciate the poet's achievement.

a. GOETHE'S *Erlkönig*.

As a preparation for this project the students memorized the poem. They were told about the legends of the North dealing with elves. Her-

der's *Erlkönigs Tochter*, which suggested the *Erlkönig*, was read to the class both in German and in English translation. They were also made familiar with Schubert's composition through Victrola records by Schumann-Heink, Gadski, and Gerhardt.

The results were: 2 original poems, 1 story, 1 musical composition, 1 charcoal drawing, 3 critical appreciations, 1 synopsis, and 14 translations, some of which were rhymed.

b. HEINE'S *Lorelei*.

In the case of the *Lorelei* project the students likewise memorized the poem. They were told about the legend of the *Lorelei* rock. They were introduced to Brentano's *Lore Lay* (1802) and von Eichendorff's *Waldgespräch* (1815), and they also heard the Victrola records of Silcher's composition by Schumann-Heink and Liszt's by Christine Miller.

The results were: 2 original poems, 2 musical compositions, 1 painting, giving a modern interpretation of the *Lorelei*, 3 critical appreciations, 5 synopses, and 10 translations.

The students admitted that they thoroughly enjoyed preparing their projects. They admitted that the projects have stimulated their interest in the German language and literature. Some have found that German lent itself especially well to music and that the great lyrical poems with which they had become familiar readily suggested melodies. The students who composed melodies or wrote poetry had never before attempted this type of work, but the results inspired them to continue their efforts in this field.

Before school closed for the summer vacation a program of original music and poetry prepared by the students as projects was presented. This program included the musical compositions to *Stille Nacht*, *Heilige Nacht*, *Wanderers Nachtlied*, *Erlkönig*, and *Lorelei*; a poem entitled *Vampyrsliebe*, based on the *Lorelei*, and a dramatic interpretation of *Erlkönig* in an original English translation. The painting of the *Lorelei* was then on exhibit.

The social recognition which was accorded this program gained for the participants the esteem of both their fellow students and their teachers.

As a result of these projects the students became more interested in German life and literature. The co-operative projects gave them an opportunity to serve both their college community as well as the community at large. The individual projects allowed them to give expression to their natural inclinations, helping them to gain fuller confidence in their innate powers.

Our young people show a fine appreciation of aesthetic values. If we succeed in bringing to them the message of Germany's wisdom and lore, if we succeed in arousing their interest in the finest and noblest contributions of German thought, then we shall succeed in keeping alive in our youth the divine spark which will bring them closer to the essence of truth. "Im Streben nach der Wahrheit," Max Nordau said, "ist ja nicht das Finden die Hauptsache, sondern das Suchen. Der hat genug getan, der ehrlich gesucht hat."

MEYER KRAKOWSKI.

Los Angeles Junior College

"Bricks Without Straw"

The title of this little Jeremiad was suggested to the writer by the receipt within the last few weeks of a considerable number of new modern language texts which have nothing at all to justify their appearance except the necessity of the author to publish something, thereby satisfying three needs: first, his own desire for publicity; second, and really the most urgent, the demand of his college or university that he continually produce something; and last, if not least, the adding of a few shekels to the always too meager income.

The writer can see absolutely no excuse, much less justification, for this wasteful and confusing procedure. Wasteful, because it certainly is a shameful waste of time and good print paper to turn out by the thousands texts which have nothing to recommend them in preference to excellent ones already on the market. Confusing, because the multiplicity of grammars, beginners' books and readers, all differing materially in vocabulary, grammatical nomenclature, sequence of topics and methods of presentation, render it almost impossible for a student to transfer from state to state, from city to city, sometimes even from school to school in the same community, without the loss of a quarter, a semester, or in extreme cases, an entire year.

In spite of the fact that a number of these books offer nothing new,—some of them in fact following a method that is so antiquated as to be positively painful; notwithstanding the complete failure of others to remotely approximate any of the modern tendencies in language procedure, or to incorporate in themselves any of the findings or recommendations of the Modern Foreign Language Study, almost every one contains an elaborate explanation of its particular merits and the reasons why it had to be published.

But the blame for this situation does not attach chiefly to the authors of these particular texts, nor to the writers of numerous monographs which almost drive us crazy with insufficiently tried methods or masses of ill-digested and unintelligible statistics, but rather with the practice of too many colleges and universities of insisting that every teacher from the head of department to the humblest instructor, everlastingly must be producing something, breaking into print at least once or twice each year, regardless of whether or not he has made any valid contribution to the sound scholarship of his field. The writer has been repeatedly told by college and university men that if they wished to make any progress at all, either in the way of promotion or recognition, or merely to hold the positions they already had, they must be continually publishing something to make a showing. Now the writer knows from many years of personal experience in all grades from the ninth up to and including college seniors, that what we most urgently need in all of our undergraduate work is inspired and inspiring teaching. Teaching of any other sort is practically valueless. The thing must be caught. But it cannot be caught unless one is exposed to active contagion, and

that sort of contagion is, unfortunately, not brought about by ceaseless delving into research work of a highly technical and often musty sort. In fact such a procedure has all too often produced exactly the opposite effect.

We all cheerfully admit we owe all that we know about languages, their development, their relationships, their significance, and most of what we know of history and civilization prior to the most modern times, to language research work of the finest sort,—a type of work that has never received adequate recognition, financial or otherwise. Its value cannot be overestimated, nor can it be measured in dollars and cents. But this does not prove that such research work is the best preparation for, or even a conditioning factor of, good undergraduate teaching. Some of the finest scholars are, by the very narrowness of their field and the nature of their work, utterly unfitted for teaching any but advanced graduate students.

What the undergraduate teacher needs is a generously broad foundation with extensive contacts in practical life, fundamentally sound and adequate preparation in his chosen line, a progressive adaption of the latest and best in materials and methods in that line, and last, but perhaps most important of all, such an abounding enthusiasm for and interest in his subject as will produce the very contagion mentioned above. Such a teacher as this, with his heart in his work, will from time to time, in the natural course of things, acquaint the educational world with anything he may discover worth passing on; and he will not need to be eternally egged on to do so. It goes without saying that the one who has not this enthusiasm and interest stands little chance of producing anything of lasting value or interest in any case. So why the eternal urge? The writer has now in mind the case of a man who secured rather late in life the doctorate in a certain field, and is now feverishly hastening to promulgate a lot of educational theory which is highly acclaimed by certain educational specialists, but is pronounced by experienced colleagues in his own field to be chiefly balderdash. Meantime his own classroom teaching is extremely mediocre. He is too busy theorizing and publishing something to do any good teaching.

The net result of this whole process is bricks without straw, one might almost say without clay, or for that matter without any substance whatever sufficiently durable to hold them together after the first hard rain. Why can we not use a little common sense and discourage the publication of all texts except those that have something new and distinctive to offer, whether in material, method of presentation, psychological approach, or at least something that will make them stand out as an improvement over the best that have preceded them. Let us recognize the fact that the chief function of the undergraduate teacher is good teaching; that adequate preparation may or may not include a large amount of research work with frequent rushing into print, and should never include going into print at all unless there is a real contribution to be made.

GEORGE B. JACKSON.
Franklin High School, Seattle.

The Pan American League

The Pan American League was organized on November 10, 1927 by a group of advanced students of Spanish, Teachers of Spanish and History and business and professional men and women of Dallas, Texas, for the purpose of carrying the ideals of international goodwill and Pan-Americanism into the schools of both the English-speaking and the Spanish-speaking nations of the two Americas.

The specific purpose of this organization through a series of talks and carefully prepared programs is to acquaint our young people of each hemisphere with the history, customs, and background of each, and thus lay foundations for respect, toleration and fraternity.

The Constitution provides for five meetings a year, which are held the second Thursday of the months of November, December, February, March and April, at 6:30 P. M. as a dinner club. All applications for a charter are to be made to the Dallas Chapter, Akard and Royal Streets, Dallas, Texas, until ten such chapters have been formed in North and South America. It is then the purpose to form an international organization. The cost of installing a chapter is two dollars, paid the Dallas Chapter at time of installation. The Constitution provides that local chapters may change rules and regulations to meet local conditions. There are seven high schools in the Dallas Chapter. Membership is limited to twenty members from each high school. There is no limit to the adult or associate membership, which numbers about sixty in our chapter. The membership fee for the active, or student, members is fifty cents a year; and for the adult members, one dollar a year. There are three chapters now, with three more in process of organization. The Pan American Union, through Dr. L. S. Rowe, Director General, and Dr. E. Gil Borges, Assistant Director General, have given their endorsement of the movement.

The offices of president, secretary, treasurer, sergeant-at-arms, and four places on the Board of Governors are filled by student or active members. Those offices of vice-president-sponsor, chaplain, reporter, and five places on the Board of Governors are filled by adult or associate members.

The various high schools provide the entertainment, consisting of songs, dialogues, and plays presented in Spanish for four meetings of the year. The associate members present the last program each year. At each meeting one speech is given in English and one in Spanish by a native speaker. This organization does not conflict with the Spanish club nor does it take its place. The organization is primarily a study club with the serious purpose of getting acquainted with the art, literature, culture and language of each America. "The Christ of the Andes" must stand not only on the lofty peaks of the Andes with his outstretched hands of peace; he must stand in the hearts of all Young America, North and South. That is the purpose and mission of the Pan American League.

FLETCHER R. WICKHAM.

Dallas, Texas.

Modern Languages Classes Vitalize Work by Visual Devices

A trip to the Visual Education Department made by some foreign language students in company with their teacher and a most interesting hour spent there in seeing demonstrations of various visual aids given in the inimitable manner of Miss Annette Glick, Assistant Director, resulted in three distinct projects carried out by students of our French, German and Spanish classes.

In 11th and 12th year classes a certain amount of outside reading is required and reports are given in writing and often orally, also. In the B-11 French class of Miss E. May Davis four girls decided to enhance their book reports by means of slides. So equipped with cover glasses and India ink they set to work to make original illustrations of the main points in the story. Accompanying each picture was a description in French. As the slides were shown by means of the Delineascope the student gave the narrative.

Similarly the B and A-9 German classes illustrated some of the stories studied in the course of their work and the slides were used as the basis for a conversational or written review and with satisfactory results.

Of a still different nature was the project of the 12th year Spanish class, which was reading "Don Quijote." The class was organized into an art staff, technical, narrative and editorial. Comparatively little class time was used for the project, since the students were eager to spend extra time on the work. However, during each recitation period the lesson took on a new interest, for the students were on the alert to select the portions of the story best suited for representation in slides. Since each picture required a description, there was a critical scrutiny of the Spanish text to find the exact lines to be quoted. These quotations, as well as a brief sketch of the life of Cervantes and an appreciation of the work, were typed on typewriter slides. Since it was the plan of the class to make a permanent contribution for the use of all the Spanish classes, the slides were bound with gummed tape. In order that elementary as well as advanced classes might enjoy the slides, a narrative was written in English to be read as the pictures were shown. The latter feature served as a means to teach the students the legitimate use of a translation and to discriminate between better and poorer versions. Also it was necessary to collect as many books as possible with suitable illustrations. All in all, the class has felt that the reading has been greatly vitalized and enhanced by means of this project and the regular course of study has not been neglected.

HENRIETTA WAY.

Fairfax High School, Los Angeles.

Realization of International Educational Correspondence

Inspired by Dr. Victor M. Egas, consul of Ecuador, a number of teachers of the city has agreed to write in Spanish a series of articles dealing with the educational system of the United States to be printed in the magazine, known as "*El Ecuador Comercial*" of Quito, Ecuador, during a period of a year or more. Miss Henrietta Way, department head at Fairfax High School, has formed an outline of some twelve topics, each of which has been assigned to a teacher, who will develop the subject for publication. In return we shall receive monthly a detailed explanation of the school system of Ecuador, which will be published in both countries. Accompanying each article will be several letters of invitation from American students of Spanish to students in Ecuador to reply in English. The best of these will be given to the public through the newspaper of the school of the American student whose letter was chosen for publication in Ecuador. Thus we hope to establish regular correspondence.

Dr. Egas is desirous to initiate an exchange of teachers between the U. S. and Ecuador. He feels that our educational system has many features that the schools of his country might adopt to advantage. This series of articles is one way of facilitating the matter, as well as furthering friendly feeling between our country and all the South American republics.

The articles will describe the school system from the kindergarten to the university. They will explain the administration, teacher training, types of education, adult education, self-government in schools, school programs, etc., using as reference particularly a pamphlet issued by the United States Department of Education in 1927.

Enthusiastic participants in the project are the Misses Way, James, Aiken, Baughman, Rolfe and Mrs. Henry of Fairfax; Miss Hindson and Mrs. Dasso of Polytechnic; Miss Carrillo and Mr. Johnson of Hollywood; Miss Snyder and Mr. Theobald of Los Angeles; Miss Dyer and Miss Sosa of Garfield; and Miss Lewis of Hammel St. School.

V. DASSO.

ASSOCIATION ACTIVITIES

Annual Meeting Modern Language Association of Southern California December 19, 1929.

The following items are taken from the minutes of the Institute meeting held at the University of Southern California. The officers elected for 1930 are:

President, Alonzo B. Forbush, Garfield High School, Los Angeles; Vice President, Miss Lucy Gidney, Chaffee Junior College, Ontario; Secretary, Martin E. Bredberg, Beverly Hills High School, Los Angeles; Treasurer, S. L. Blacker, Belmont High School, Los Angeles; Members-at-Large, F. H. Reinsch, University of California at Los Angeles; Miss Mabel Gilbert, Luther Burbank Junior High, Los Angeles; Miss Geneva Johnson, Junior College, Fullerton.

Miss Kate O'Neill, Riverside Junior College, substitute delegate to the Institute of International Relations held at Riverside, reported upon her attendance at various meetings of the Institute.

Professor W. A. Rice, University of Southern California, referred to the great loss by fire last November of the University of Quito in Ecuador. The association voted its appreciation of the offer of Hon. Victor M. Egas, Ecuadorian Consul in Los Angeles, to cablegram condolences to his government. It was also voted to cooperate as far as possible in any movement to assist in the replacement of the university's library, archaeological exhibits and laboratory equipment.

The death, in an automobile accident, of Dr. Annette Ives, Professor of French, University of Southern California, was commemorated by a rising vote and the deceased's passing was noted on the minutes of the association.

Mr. Shield reported briefly on the organization of the Pacific Coast Federation, held at Berkeley on November 29, 1929. He read the minutes, which disclosed that there were represented the Modern Language Association of Southern California and of Central and Northern California. Indications were received that the modern language forces of Oregon, Washington, Arizona and Utah would report on affiliation within the year.

French Section

The meeting of the Southern California Chapter of the American Association of Teachers of French, held in the Touchstone Theatre of the University of Southern California on December 19, 1929, opened with several violin solos, played by Wallace Sellers of the Fairfax Junior High School, accompanied by Pauline Cohen of Manual Arts High School. Mr. Albert J. Adams of the South Pasadena High School then played three preludes by Claude Debussy, *Nuit à Granade*, *La fille aux cheveux de lin*, and *Reflets dans l'eau*.

The speaker of the day, Professor Arthur Wiley of Occidental College, gave a very interesting talk on *La géographie épique de la France*, stressing particularly the itinerary of Roland.

At the business meeting the reports of both the Secretary and the Treasurer were read and approved. The President named the program committee, which will arrange for the Spring meeting, Miss Mildred Roberts of Pasadena, heading the committee. The chairman of the Educational Committee, Miss Gladys Willman, of Fullerton, was officially appointed. There being no further business the meeting adjourned.

M. OLWEN THOMAS.

German Section

Seventy-five teachers attended the session of the German section held in the Y. M. C. A. hut at the campus of the University of Southern California. Professor Erwin T. Mohme presided as president of the section. Dr. Phillip R. Petsch, of the University of California at Los Angeles, addressed the meeting in German on the history of the German Christmas celebration. He pointed out many interesting parallels with ecclesiastical, Roman and pagan festivals and discussed the origin of the Christmas tree and the Santa Claus tradition.

The section was honored by the presence of Frau Anna Dauthendey, whose husband, the German lyric poet, Max Dauthendey, died in Java, where the great war interrupted his journey around the world. Frau Dauthendey read several of her husband's poems and stated that she had been commissioned by the municipality of Wuertzburg, her husband's native city, to bring his body home for interment in the Wuertzburg cemetery in the same grave which holds the remains of Walter von der Vogelweide.

F. H. REINSCH, *Secretary.*

Spanish Section

The Spanish section of the M. L. A., S. C. and L. A. Chapter of the A. A. T. S. met at the Touchstone Theatre of U. S. C., December 19, 1929. The president, Mr. Theobald, spoke of the two projects that are planned for the year, namely: the gathering together, for the benefit of the teachers, special classroom methods and devices; and secondly, a short story contest. A bulletin is about to go out to the members explaining these things in detail.

It was voted to convey expressions of sympathy to the family of our fellow-teacher, Mrs. Ernestina L. de Green of Hollywood, who passed away recently, after many months of illness.

We were genuinely pleased to hear Sr. Pedro Sanjuan, former Director of Symphonies in Havana, Cuba. His discourse was on "La Música de España."

The meeting was then adjourned to the luncheon in Bridge Hall.

VIRGINIA DE DASSO, *Secretary.*

"Language and the International Mind"*

The purpose of this talk will be limited, for clarity, to the intellectual and political relations existing between the United States and France, and to the part which mutual knowledge of the French and English language should play.

It is commonly said and believed by friends of international peace that the new rhythm of contemporary life, and the development of transportation and means of communication are an asset to better understanding between nations.

This statement, however, should be carefully looked into, and even modified to a certain extent; for a difference should be made from the start between the word contact and the word understanding.

It is a fashion of today to speak of contacts and yet it seems strange to the unprejudiced mind that so little emphasis should be put on the great danger as well as on the good which may result from contacts.

There is no doubt that in the present day there is more exchange, economic, financial, intellectual, artistic, between France and America than at any other time. But there is also no doubt about the extreme superficiality of most of these exchanges. Even in political spheres more than one sincere adept of the furthering of good feelings between France and America would be shocked if led to acknowledge the depth of his ignorance of the tradition and truly constitutional forces which preside to the destinies of these countries. It is against the danger of this policy of the ostrich that educators can and should react as strongly as possible, since they are partly responsible for the state of mind of the coming generation. One of the means of finding a remedy to the situation is undoubtedly a sounder and deeper approach to the study of foreign languages.

Very few students, and a small number of teachers, realize what light can be thrown on the whole mentality of the French people, for instance, by the careful reading of the Essays of Montaigne, or by the study of scenes from Molière's comedies. But precisely because there is a treasure of understanding contained in the great masters of the French or the English language, should the approach of these masters' works by all means be properly timed. It often appears as if most of the methods of today were meant to discourage students instead of arousing their curiosity at first, their sympathy, appreciation and understanding at last.

In France, the Minister of Public Instruction seems to have sensed the importance of giving students a chance to understand civilization of foreign countries by the study of language. "More and more," says a recent *circulaire*, "to learn German, is to study Germany."

"Plus que jamais—des raisons de tout ordre nous y invitent—étudier l'allemand, c'est étudier l'Allemagne, apprendre l'anglais sera apprendre l'Angleterre et la civilisation britan-

*Abstract of address given before the French Section of the Modern Language Association of Southern California, October 26, 1929, at Occidental College.

nique dans la monde, Le même pour les langues et les pays du Midi."

And in a more general way:

"S'il est vrai de dire que les beaux-arts sont les interprètes d'un état de société, l'art de parler et d'écrire mérite à plus forte raison ce titre. Les textes que l'on proposera aux élèves seront toujours étudiés en vue de leur qualité humaine, c'est à dire avec l'idée d'y trouver un document de prix sur un esprit, sur l'état d'âme d'un groupe, d'un mouvement religieux, politique ou social."

No plan would turn out to be more helpful if less apparently brilliant to the formation of what Dr. Nicholas Murray Butler has called "international minds," than to give young people through the medium of a language, which they should be taught to play as an instrument, the sense of the inner feeling of the beauty of foreign thought. The gradual understanding of the drama running through the history and the philosophy or philosophies of a people whom they will begin to appreciate in a way which shall no more be driven into them by propaganda, but which will have grown and developed simultaneously with their own judgment and their maturing sense of value.

P. d'ESTOURNELLES DE CONSTANT.

Scripp's College.

"Le Langue Francaise et Ses Abords"†

Educators should above all decide whether they want students to use a language as a tool or as a "matière vivante."

In the first instance the best approach to a foreign language is the method still in favor most everywhere, a method which consists mostly in developing amongst students a capacity for translating a text as accurately as possible; in other words, a good sight-reading knowledge.

In the second instance, the problem becomes of an entirely different order: the ideal aim being to enable a student to feel as if he could live in a foreign country and be as little as possible a foreigner. For that purpose the language should be approached from quite another angle: Immediate contact with contemporary thought.

Study of writers of today, enabling students to feel themselves dealing with problems, ideals, methods, which are not only those of foreign countries, but which are bound to be, in these days of wide exchange, their own problems and ideals.

The language should be taught as much as possible directly in its original medium, and only after this first contact has been established, should teachers present to their students a program developing a knowledge of the literature of the past centuries. This knowledge is essential, but precisely for that very reason should it not be put before students at the wrong time, but when they are already familiar enough with the new medium to appreciate the beauty and meaning of traditional thought.

P. d'ESTOURNELLES DE CONSTANT.

Scripp's College.

*Abstract of address given at the General Meeting of the Modern Language Association of Southern California, October 26, 1929, at Occidental College.

A Stimulating Schedule

I. FIRST YEAR

A. Fall Term

- 1—Sound Drill (four weeks)
- 2—Plan for a School Month (twelve weeks)

a. First Week

- M. Lecture: France and the French
- T. Drill: Form and structure
- W. Reading: For color and expression
- T. Drill: Form and structure
- F. Test: On work of the week

b. Second Week

- M. Conversation: Everyday usages
- T. Reading: For color and expression
- W. Drill: Form and structure
- T. Reading: For color and expression
- F. Test: On work of the week

c. Third Week

- M. Lecture: France and the French
- T. Drill: Form and structure
- W. Reading: For color and expression
- T. Drill: Form and structure
- F. Test: On work of the week

d. Fourth Week

- M. Conversation: Everyday usages
- T. Reading: For color and expression
- W. Drill: Form and structure
- T. Review: Oral review of month's work
- F. Review: Written review of month's work

- 3—Verbs, Regular and Irregular (two weeks)

- 4—General Review and Examination (two weeks)

B. Spring Term

- 1—Sound Drill (once weekly for twenty weeks)
- 2—Plan for a School Month (sixteen weeks)
- 3—Verbs—The Subjunctive—(two weeks)
- 4—Parallel Reading—in English (once during the term)
- 5—General Review and Examination (two weeks)

II. SECOND YEAR

A. Fall Term

- 1—Sound Drill (two weeks)
- 2—Plan for a School Month ((sixteen weeks)
 - a. First Week
 - M. Reader
 - W. Review Grammar
 - F. Free Oral Composition on work of the week
 - b. Second Week
 - M. Review Grammar
 - W. Reader
 - F. Free Oral Composition on work of the week
 - c. Third Week
 - M. Reader
 - W. Review Grammar
 - F. Free Oral Composition on work of the week
 - d. Fourth Week
 - M. Lecture: France and the French
 - W. Oral review of month's work
 - F. Written review of month's work
- 3—General Review and Examination (two weeks)

B. Spring Term

- 1—Sound Drill (once weekly for twenty weeks)
- 2—Plan for a School Month (sixteen weeks)
- 3—Parallel Reading—in French (once during the term)
- 4—General Review and Examination (four weeks)

III. THIRD YEAR**A. Fall Term (twenty weeks)**

- 1—Modern Novel

- a. First Week (one author)
M. Lecture by instructor
W. Reading-Reports by students
F. General class discussion
- b. Second Week (another author)
M. Lecture by instructor
W. Reading-Reports by students
F. General Class Discussion
- c. Third Week (a third author)
M. Lecture by Instructor
W. Reading-Reports by students
F. General class discussion

d. Fourth Week

- M. Lecture: Social Background
- W. Oral review of month's work
- F. Written review of month's work
- 2—Modern Drama (as above)
- 3—Modern Short Story (as above)
- 4—Modern Verse (as above)
- 5—General survey of Modern Field—Examination (as above)

B. Spring Term (twenty weeks)

Concentration on one field of the four discussed in the fall term.

NOTE: Only the strict schedule in outline form is presented here as discussed before the Joint Session of the Modern Language Association of Southern California on December 19, 1929. The author will be pleased to expand the outline and to comment upon it before teacher groups. Correspondence is invited.

WILLIAM C. D. KERR.

Junior College, Glendale.

Pacific Coast Federation of Modern Language Associations

At a meeting held in Berkeley, California, November 29, 1929, between the afternoon and evening sessions of the Philological Association of the Pacific Coast, in response to a notice published on the program of the annual convention of this organization, there were representatives present from the Modern Language Associations of Southern California, Central and Northern California, Utah, and Arizona, who discussed actions thus far taken toward the organization of a Pacific Coast Federation of Modern Language Associations, and voted unanimously the following resolution:

Whereas: the constitution proposed by W. A. Cooper of Stanford University and George W. H. Shield of Los Angeles has been adopted by the Modern Language Association of Southern California and the Modern Language Association of Central and Northern California, this assembly declares that the Federation begins its existence today with the two branches here named.

It was voted that the state organization of modern language teachers of the other states listed in paragraph 1 of the Constitution be invited to join the Federation.

In order to have officers to carry on the work of extending the organization without loss of time, and to begin the negotiations with the National Federation referred to in the Constitution, W. A. Cooper was elected to serve as temporary president, and George W.

H. Shield as temporary secretary-treasurer, until officers could be elected in the regular way provided for in the Constitution.

It was agreed that this record should be sent to Professor Fitz-Gerald of the University of Arizona, with the request that he lay the matter of membership in the National Federation before the annual meeting of that organization in Cleveland, Ohio, in the coming December holidays.

It was later learned that it would be possible for Mr. Shield to be at the meeting in Cleveland and advise with the Committee there. President Cooper subsequently authorized Mr. Shield formally to report the action taken at Berkeley to the Executive Council of the National Federation.

January 9, 1930.

Dear Mr. Shield:

This letter will serve as formal notice of the favorable action of the executive committee of the National Federation of Modern Language Teachers on the petition of the Pacific Coast Federation of Modern Language Associations for affiliation.

The action provided for affiliation with representation by one delegate, this delegate to have a vote as soon as your Federation contributes three hundred (300) subscriptions to the MODERN LANGUAGE JOURNAL.

Sincerely yours,

Charles E. Young, *Secretary*,
National Federation of M. L. Teachers.

Proposed Constitution of the Pacific Coast Federation of Modern Language Associations

ARTICLE 1.—NAME. The name of this organization shall be: Pacific Coast Federation of Modern Language Associations. In effect, it is to be a federation of existing modern language associations and of such other associations of like character and purpose as may later be admitted to membership. The term Pacific Coast is to be interpreted as including Washington, Idaho, Montana, Oregon, Nevada, Utah, California, and Arizona.

ARTICLE 2.—PURPOSE. The purpose of the P. C. F. M. L. A. is to coordinate the efforts of the member organizations, to secure for the modern foreign languages their proper place in the curricula of schools and colleges, to improve language teaching, and to encourage language teachers to carry on advanced study in their special subjects.

ARTICLE 3.—OFFICERS. The officers shall be a president, a vice-president, a secretary-treasurer, and an executive committee consisting of the president, the vice-president and the secretary-treasurer as ex-officio members, and two members from each branch association. The president, the vice-president and the secretary-treasurer shall be elected by the executive committee at the annual meeting, the president and the vice-president to hold office for one year, the secretary-treasurer for three years. The other members shall be elected by the branch organizations they represent, at a local meeting preceding the annual Federation meeting. It is desirable that at least one representative of each association be a high school or a junior college teacher.

ARTICLE 4.—MEETINGS. There shall be a meeting of the executive committee at the same time and place as the annual meeting of the Philological Association of the Pacific Coast. A meeting for the reading of papers may be called at the discretion of the executive committee.

ARTICLE 5.—TRANSACTION OF BUSINESS. All business shall be transacted by the executive committee a three-fourths majority being necessary to pass any measure. The vote of any member not present at a meeting of the committee shall be obtained by mail. All decisions made shall be communicated by mail to the branch associations.

ARTICLE 6.—DUES. Membership dues shall be twenty-five cents a year, and shall be collected by the constituent associations and turned over to the secretary-treasurer.

ARTICLE 7.—AFFILIATION. The Association shall seek affiliation with the National Federation of Modern Language Teachers, with a view to becoming an integral part of said national association. As the terms of affiliation are laid down by the National Federation, it will be the aim of the P. C. F. M. L. A. to secure as many subscribers as possible to

the MODERN LANGUAGE JOURNAL at the club rate offered.

ARTICLE 8.—PUBLICATIONS. The question whether this association will enter negotiations with the M. L. A., S. C. concerning the publication of the MODERN LANGUAGE FORUM will be taken up after the P. C. F. M. L. A. has been organized.

ANNOUNCEMENTS

Golden Jubilee

Concomitantly with its commencement exercises in June, 1930, the University of Southern California will commemorate its fiftieth birthday by a fitting and significant Semi-Centennial Celebration. The program, under the direction of Dean Rockwell D. Hunt, includes among its academic features educational exhibits, scientific studies, faculty publications, and addresses by prominent scholars and educators; four new buildings will be dedicated with fitting ceremonies and a definite program of expansion begun, providing for more ample endowments and additional structures to house more adequately the ever growing number of schools and colleges; a collegiate chorus of 500 voices, accompanied by a student orchestra of 100 pieces, will render the oratorio "Elijah," while students in the School of Speech will present an historical pageant revealing the evolution of the university.

Ten faculty members and fifty-five students, with one two-story building to house all the classes,—that was the University of Southern California when, in October, 1880, classes began under the presidency of Dr. Marion Bovard. Later his brother, Dr. George F. Bovard, served as president for 18 years. Under his administration there were appointed the 11 veteran educators who have been affiliated with the university for 25 years or more and who now constitute a "Silver Committee." Since 1922 Dr. R. B. von KleinSmid has guided the destinies of the institution, assisted by Dr. Frank C. Touton and Colonel Warren B. Bovard as vice-presidents.

Simultaneously with the development of Los Angeles from a frontier town of 11,000 population in 1880 to a metropolitan center, the university has grown into a metropolitan institution attended yearly by 7,000 students and served by more than 400 faculty members. Realizing a particular mission, the university has elected to stay close to the center of the city where it may serve the best interests of its students and of the community. In the words of President von KleinSmid: "The University of Southern California will hold fast to its conviction that education is a living process, as adjustable as life itself, using the materials provided by the past to make the products of the future. It will continue to devote itself to what it conceives to be the urgent problems of higher education in this present age,—the adapting of university facilities to the needs expressed in modern society."

PROFESSOR E. ALLISON PEERS, of the University of Liverpool and now lecturing at Columbia University, will be a member of the 1930 summer school faculty of the University of California at Los Angeles. He will arrive in Los Angeles about the middle of May and will be available for lectures, single or in series, on a large variety of subjects. Those interested in arranging programs may address Professor Peers at Columbia or the Managing Editor of the MODERN LANGUAGE FORUM.

FRENCH SUMMER COURSES.—The University of Paris announces the 1930 French summer courses at the Sorbonne. Travel and study are combined to meet the needs of American teachers, and courses are evaluated for the transfer of credits to American colleges and universities. Courses are offered for those now holding the M. A. degree, as well as for those holding the A. B. degree.

The courses at the Sorbonne have now authorized the admission of American teachers whose school duties in June prevent their arriving in Paris for the opening of the courses on June 29th. Such teachers are to receive every possible assistance. Their credits, which are evaluated for transfer to other universities and colleges will be in no way affected; they will be eligible for the final examination leading to the diploma. This favorable decision applies to persons registering for either graduate or undergraduate work. Full details may be had by addressing inquiries to M. L. Boss, 717 South Beech Street, Syracuse, New York.

GRADUATE FELLOWSHIP IN FRENCH—Western Reserve University offers a fellowship in French for candidates who wish to prepare themselves for positions as directors of foreign languages and directors of teacher training in foreign languages. The Department of French in the Graduate School, the French House where graduate students may reside, and the part of Professor de Sauzé (Director of foreign languages in the Cleveland Public Schools) give an unusual opportunity for such training.

The stipend for the fellowship is \$1,000 and exemption from the regular tuition fee. The fellow will begin residence in September and remain through the following summer session.

Letters of application must be accompanied by a recent photograph of the applicant, by an official transcript of his undergraduate and graduate record, and by direct sealed letters from three qualified persons indicating his character, health and ability.

Application should be made before March 1, to the Dean of the Graduate School, Western Reserve University, Cleveland, Ohio.

ALPHA ZETA PI, HONORARY ROMANIC FRATERNITY—The second Convention of Alpha Zeta Pi, national honorary romanic fraternity, was held in Columbia, Missouri, on January 2 and 3, 1930. Alpha Zeta Pi has chapters at the University of Denver, University of Missouri, Washington University, Texas Christian University, University of Colorado, Colorado State

Teacher's College, Southern Methodist University and the University of Wyoming. The closing event of the Convention was a banquet at which Dr. E. B. Renaud, retiring president, spoke on "Our World Influence and Our National Speechlessness."

The new national officers are as follows: Dr. E. B. Place, University of Colorado, president; Dr. Gilbert M. Fess, University of Missouri, vice-president; Miss Adelle Clark, Texas Christian University, secretary; Dr. Margaret L. Mulroney, Colorado State Teacher's College, treasurer.

ITALIAN BOOKS GIVEN UNIVERSITY LIBRARY.—The Italian Women's Club co-operated with Emile A. Pozzo of the Italian Chamber of Commerce in presenting to the library of the University of Southern California a gift of \$200 worth of Italian books. According to Prof. Herbert D. Austin, head of the department of Italian, the new books are mostly texts of Italian literature and critical studies in that field.

TRAVELERS AIDED.—Tourists who would like to view Columbus records in Genoa and hesitate because they do not read Italian or Spanish will be interested to learn that the government has translations of them in five languages for the convenience of foreign visitors who desire to study same.

MODERN LANGUAGES

Despite the very marked development in modern language instruction throughout the schools and colleges of the United States, these languages as subjects of study have never quite outgrown the position originally assigned them as extra-curricular activities. There was a time when music and drawing, together with French and German, were frankly classed and treated as outside and in addition to the ordinary and normal program of study. Although modern language instruction was offered in Columbia College at a very early period in its history, it disappeared entirely, and even as late as 1880 no undergraduate was offered instruction in French, Italian or in Spanish, although he might get certain very limited instruction in German as a purely optional subject, if he chose to do so.

Even today the effect of this point of view and this habit of thinking persists throughout the country and offers a stumbling block of no inconsiderable size and importance in the path of progress toward making genuine knowledge of modern European languages more widespread among Americans. It often excites surprise in Europe and in South America, and justly so, that even American university teachers, including scholars and men of science of consequence, who can read French or German or Italian or Spanish more or less stumbly, are wholly lacking in the capacity to carry on conversation in any one of those tongues or to make themselves agreeable and interesting in a European or a South American drawing-room. This lamentable condition is perhaps in the way of being remedied, but that

complete remedy will take some time is very obvious. There is no reason why the educated and the cultured man should not have speaking knowledge of at least two of the four chief modern European languages. To attain such knowledge is not difficult, and the addition which it makes to one's pleasure, to one's comfort, and to one's satisfaction is literally enormous. The English-speaking American is pretty generally of opinion that the world is his oyster and that there is no reason why he should concern himself to master the spoken language of

another people whom he persists in looking upon as foreign or alien, despite all the teachings of history and all the interpenetrations of literature, science and philosophy.

Just now modern language teaching at Columbia is being steadily strengthened and its practical character increased. The mere knowledge of the grammar of a foreign language, together with some survey of its literature, is not sufficient. There must be command of it for spoken use. Among other things, such command would speedily make a breach in that wall

Mount Holyoke College Summer School

COURSES IN GERMAN

Fourth Session—1930

Conducted by L. L. STROEBE, Ph. D.
(Heidelberg)

Professor in Vassar College

SIX WEEKS
of constant hearing, speaking
and reading German

GERMAN HOUSE

For teachers of German and for men and women who need German as a tool for advanced work in other subjects.

For circulars write to the Secretary

Mount Holyoke College Summer School
South Hadley, Mass.

GRAMMARS and DICTIONARIES

FOR SALE

French, Italian, Spanish, Portuguese, German and other modern European languages.
Arabic, Persian, Sanskrit, Chinese, Japanese and other Oriental languages.

Latin and Greek.

SEND FOR MY LISTS

Have you any of the above for sale?

Benj. F. Gravely

Box 209, Martinsville, Virginia, U. S. A.

INSTITUTE OF FRENCH EDUCATION THE PENNSYLVANIA STATE COLLEGE

Seventh Annual Session—July 1 to August 8

For teachers and advanced students who desire to further their oral and written proficiency in the use of the language. Work conducted by native French teachers, in a segregated community which has essentially French environment.

Graduate and Undergraduate Credit

Advanced Professional and Academic Degrees

Ideal Climate

Healthful Recreation

Write for further information and special bulletin:

PROFESSOR FREDERIC ERNST, Director, Institute of French Education,
The Pennsylvania State College, State College, Pa.

of prejudice which is so constantly painted to look like patriotism. The Maison Française, the Deutsches Haus, and the Casa Italiana are admirable agencies well adapted to inspire and to assist in increasing and deepening knowledge not only of the literatures and the institutions, but of the languages, of France, of Germany, and of Italy. Apparently it will not be long before a Casa Hispánica and a Japan House take their place by the side of those excellent

institutions just named. The success of the undertakings which these buildings envisage will be in large part measured by their ability to stimulate teaching scholars and students alike to gain a capacity—to speak and to write the languages of the peoples with whose civilizations and institutions these buildings serve to bring us in constantly closer relationship.
—Report of the President of Columbia University for 1929.

TOC! TOC! TOC!

The three traditional knocks immediately preceding the rising of the curtain in the French theatre, were chosen as the title for a new collection of twelve easy French one-act plays by Pierre Macy and Emile Malakis.

Table Des Matières

Cupidon, Dentiste	L'Autre Montmartre
Au Restaurant du "Lapin Blanc"	Le Petit Nuage
Le Vrai Poète	Des Leçons de Français?
Au Luxembourg	Le Chat Parti, Les Souris Dansent
Quartier Latin	Le Cousin d'Amérique
Mardi Gras	L'Epreuve Dangereuse
Notes Explicatives—Exercises—Appendice du Verbe—Vocabulaire Français-Anglais	
These plays are adapted for performance or class reading. Price \$1.25.	

THE MACMILLAN COMPANY

350 Mission Street

San Francisco

Announcing—

MES PREMIERES LECTURES

By LOUIS J. A. MERCIER

Associate Professor of French, Harvard University

This first reader, the latest addition to the Oral-Self-Expression Method Series, contains fresh material in easy French based upon everyday activities; interesting stories; and descriptions of French life, including the important institutions of Paris.

Other books in this Series

JUNIOR FRENCH, a beginning book covering one year's work in senior high school or two years' work in junior high school.

FRENCH PRONUNCIATION AND DICTION, a manual which provides thorough training in pronunciation and the elements of interpretation. For use in both beginning and advanced classes throughout the high school.

SILVER, BURDETT
AND COMPANY



NEW YORK

NEWARK

CHICAGO

BOSTON

SAN FRANCISCO

MEXICO

June 26, 1930.

Three weeks' sight-seeing trip with the option of additional six weeks in the Summer School of the University of Mexico.

Spanish — History — Archaeology
Credits accepted in the University
of California

\$385 to \$575

OBERAMMERGAU

Summer Tour to Europe, England, Holland, Belgium, Germany, Switzerland, France, including the Passion Play

\$665

For Information address

Pathfinder Tours, Inc.

A-59 Chamber of Commerce Bldg.,
Los Angeles

Johnson's German Series



Die Deutschen

Ihr Werden und Wesen

ERNST JOCKERS. The first serious attempt to deal with the whole of German culture in a synthetic way—in style the book is clear, exact, artistic, and is progressive in difficulty. For high school and college courses.

JOHNSON PUBLISHING CO.

623 South Wabash Ave., Chicago
Richmond Atlanta Dallas
New York

“Deutschkunde”

By Carl A. Krause

A HANDBOOK OF GERMAN LORE

A new text containing selections for Reading, Songs and Poetry

Examination Copy Upon Request

80

CHARLES SCRIBNER'S SONS

165 Post Street

San Francisco

Mention MODERN LANGUAGE FORUM when answering advertisements

